



University of Dundee

Evaluation Planning Report for Sistema Scotland's Big Noise Douglas Programme

Findlay, Laura; Murray, Chris; Jindal-Snape, Divya; Killean, Nicola; Snodin, Catriona

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EVALUATION PLANNING REPORT
FOR SISTEMA SCOTLAND'S
BIG NOISE DOUGLAS
PROGRAMME

Dr Laura Findlay
Catriona Snodin
Professor Chris Murray
Nicola Killean
Professor Divya Jindal-Snape

November 2018



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A note on contributors: Dr Laura Findlay is a Research Assistant at the University of Dundee; Cat Snodin is an Evaluation and Research Specialist at Sistema Scotland; Chris Murray is a Professor of Comic Studies and Associate Dean of Knowledge Exchange, Impact, and Employability at the University of Dundee; Nicola Killeen is the CEO of Sistema Scotland; Professor Divya Jindal Snape is Chair of Education, Inclusion and Life Transitions in the School of Education and Social Work.

Report artwork by Katie Quinn. Production by Damon Herd.



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INTRODUCTION

From September 2017 to March 2018 Sistema Scotland, Big Noise Douglas and the University of Dundee collaborated on a series of events designed to evaluate initial responses to the Big Noise Douglas project in Dundee. This is the fourth Big Noise centre established by Sistema Scotland, and opened in autumn 2017.

A series of feedback events using a number of evaluation methods were designed and delivered with the aim of gauging how children and parents/guardians and other stakeholders involved in Big Noise Douglas felt about the project, and to what extent they understood its aims and shared its aspirations. These events allowed children, parents/guardians and other stakeholders to share a range of responses to the project that will feed into shaping future evaluations.

The purpose of this report is to describe the events that took place over these seven months, to reflect upon the methodology, and to record and analyse the findings. The report will inform future evaluation projects, and establish the context for a potential research grant application to the ESRC or AHRC, which could form the next stage of collaboration between Sistema Scotland and the University of Dundee (to be developed between May and September, 2018).



ORGANISATIONS NAMED IN THE REPORT

Sistema Scotland

Sistema Scotland is a 'social transformation charity' that currently runs four centres across Scotland in Raploch, Torry, Govanhill, and Douglas.¹ Inspired by the El Sistema orchestra movement established in Venezuela in 1975, Sistema Scotland launched its first orchestra centre in Raploch in 2008. Sistema Scotland aims to 'transform children's lives, empower communities, and create a sustainable charity, with permanent benefits'.² Nicola Killeen (CEO of Sistema Scotland) and Catriona Snodin (Evaluation and Research specialist) formed part of the project team.

Big Noise Douglas

Big Noise Douglas is Sistema Scotland's fourth centre. It was launched in September 2017 and works with two primary schools in the Douglas area of Dundee – St Pius X RC and Claypotts Castle Primary. They began by working with children in primaries 1-3 at both schools – approximately 270 children and expanded this number to include another 150 children attending the nurseries at both schools. The after-school programme began in April 2018 and with 52 primary three children out of a possible 87 (60%) from both primary schools, although more enrolments came in every day for the first couple of weeks peaking at 63 (72%). Baby Noise also began around the same time. Big Noise Douglas is delivered by Sistema Scotland in partnership with Optimistic Sound and Dundee City Council and with the support of Strategic Partner Gannochy Trust and a range of other trusts, foundations and individuals.³

School of Humanities – University of Dundee

The School of Humanities at the University of Dundee attracts over 1000 students across a range of subjects, including English, Comics Studies, Film Studies, Creative Writing, History, Philosophy, Languages, Archive and Information Studies, European Studies, and American Studies. The School demonstrates a commitment to excellence in teaching and research across its various disciplines.⁴ Professor Jim Livesey (Dean of Humanities) and Professor Christopher Murray (Chair of Comic Studies) formed part of the project team.

1 Big Noise - Sistema Scotland website <<https://www.makeabignoise.org.uk/sistema-scotland/>> [accessed 04/04/2018]

2 Ibid.

3 Big Noise - Sistema Scotland website, Big Noise Douglas page <<https://www.makeabignoise.org.uk/big-noise/douglas/>> [accessed 04/04/2018]

4 University of Dundee website, School of Humanities page <<https://www.dundee.ac.uk/humanities/>> [accessed 04/04/2018]

School of Education and Social Work – University of Dundee

The School of Education and Social Work at the University of Dundee is an interdisciplinary school offering a range of qualifying and post-qualifying programmes that are professionally recognised as well as continuing professional development courses for those already in the field. Their research has impacted many areas from government policy to professional practice.⁵ Professor Divya Jindal-Snape formed part of the project team.

Dundee Comics Creative Space (DCCS)

Dundee Comics Creative Space was launched in 2015 and is a partnership between the Rank Foundation and the University of Dundee. Rank has invested almost £160,000 in DCCS to date. The objectives of DCCS are to encourage young people (10-17) to engage with creative learning through the medium of comics, and to provide a space to support young comics creators. DCCS works with charities and partners in the creative industries, such as Dundee Science Centre, The Scottish Ensemble, Biome, V&A, DC Thomson, and Advocating Together, to name just a few. DCCS is part of the Scottish Centre for Comics Studies, run by the School of Humanities, but DCCS also has close ties to other Schools in the University, such as Duncan of Jordanstone College of Art and Design, Education and Social Sciences, Nursing and Midwifery, and Law. DCCS is also home to Ink Pot Studio, which hosts several comics creators who facilitate the workshops. DCCS and Ink Pot routinely collaborate on research projects, on topics such as visual literacy and education, health and wellbeing, and produce a range of outputs, including published comics, digital comics, exhibitions, presentations and performances, as well as activities promoting entrepreneurship, such as comic and zine fairs. DCCS contributed expertise and facilitators to the project. The Director of DCCS is Professor Christopher Murray and Dr Damon Herd is the Coordinator of the space. Dr Laura Findlay was embedded in DCCS for this project.

Creative Dundee

Creative Dundee was launched in 2008 and is an initiative that aims to support and amplify creative endeavours in Dundee.⁶ Creative Dundee's co-founding director, Gillian Easson, worked with Dr Laura Findlay from September to December in 2017 to organise and co-host an evaluation planning session aimed at partners, stakeholders, local charities and initiatives, and Douglas community members.



⁵ University of Dundee website, School of Education and Social Work page on Impact <<https://www.dundee.ac.uk/esw/research/out%20impact/>> [accessed 04/04/2018]

⁶ Creative Dundee website <<https://createdundee.com/>> [accessed 04/04/2018]

AIMS

Sistema Scotland partnered with the University of Dundee on this project with the aim to involve partners, stakeholders, and community members from the outset in shaping the evaluation of Big Noise Douglas. Previous evaluations of Sistema Scotland's other centres have been carried out by the Glasgow Centre for Population Health (GCPH). The aims of those evaluations were set by researchers at GCPH in consultation with an Evaluation Advisory Group to assess a range of outcomes of the Big Noise programme over the long term and to develop insight into Sistema Scotland's ethos and vision. For the Big Noise Douglas evaluation, it was decided to complement these evaluations by developing a participatory evaluation: getting stakeholders and participants to be more directly involved in setting the agenda, collecting evidence and taking ownership for the evaluation within Douglas. The current project with the University of Dundee began almost in parallel with the Big Noise Douglas centre opening. This meant that local partnerships were relatively new and Big Noise Douglas was just starting to establish itself in the community. The primary aim of the current project was to carry out some preliminary work to engage with stakeholders in order to explore ideas around participatory evaluation. This involved finding out what stakeholders wanted us to focus on in future evaluations as well as their expectations for Big Noise Douglas. Creative methodologies were chosen as a way to engage with and accommodate a range of participants of different ages, and with differing levels of knowledge about Big Noise Douglas and Sistema Scotland.

A series of engagement events were designed and organised by a postdoctoral research assistant, Dr Laura Findlay, who worked closely with Dundee Comics Creative Space, Creative Dundee, and Catriona Snodin, Sistema Scotland's Evaluation and Research Specialist. Dr Findlay was based at DCCS, an initiative funded by the Rank Foundation and the University of Dundee, and was tasked with developing and running the sessions using a range of methodologies, including creative workshops, to gather information from participants. One of the key aims was to lever the expertise of DCCS, who run creative workshops with children and young people in weekly after-school clubs and other events. Another rationale behind involving DCCS and Creative Dundee was the emerging strategy adopted by the School of Humanities to engage the Creative Economies in a partnership based approach to teaching and research. This also stems from the University's 'Transforming Lives' agenda, which has embedded within it initiatives about employability and building the confidence and cultural and educational experiences of people in Dundee. This is very much in keeping with the spirit of Creative Dundee's Creative Industry Strategy (October 2017), which notes that 'Dundee has a strong creative ecology. Creativity and culture are clear priorities and catalysts for continued development and growth of the city, but there are still areas which need to be improved for the creative sector to take full

advantage of the opportunities ahead and thrive [...] Health and inequality issues are also prevalent across the city. These are challenges to which the creative sector can offer innovative new approaches and solutions'.⁷ The Creative Economies in Dundee form a larger percentage of the local economy than any other city of comparable size in the UK. In addition, medium-size cities provide the greatest scale of growth across Europe. The convergence of the aims of the University of Dundee, Creative Dundee, and Dundee City Council with Sistema Scotland made for a logical partnership, and Big Noise Douglas a highly productive starting point for future collaboration.



7 Gillian Easson, Claire Dufour and Sam Gonçalves, Creative Industries Strategy, 2017-2021 (May 2017) <<https://dundeecreates.creative Dundee.com/>> [accessed 04/04/18]

METHODOLOGY

Qualitative methods were used for data collection, including interviews and drawing workshops. Deploying these two qualitative methods in the workshop sessions allowed participants with different levels of awareness about Big Noise Douglas's activities and ethos to communicate their opinions in both a visual and verbal manner. Content analysis, has been applied in the report in order to collect approximate numbers concerning participants' responses and these have been grouped thematically.⁸

Dundee Comics Creative Space was crucial to the delivery of the workshops, and provided the expertise of its co-ordinator, Dr Damon Herd, and several comic artists, who are highly experienced facilitators, having participated in the delivery of comics workshops in DCCS for the last three years. The utilisation of the creative evaluations stemmed from the belief in collecting data from children in ways that are meaningful to them. By asking children to draw responses to certain questions, and by engaging them in discussion about what they have created, the aim was to gather a different quality of response. This approach also allowed the opportunity to involve the Big Noise Douglas musicians, who played at these events and some participants were asked to produce creative responses to the music.

Engagement with other stakeholders, such as parents, council members, educators, followed a similar approach in some instances, although in some sessions more traditional interviews/question and answer sessions were employed. These sessions were all recorded and the postdoc research assistant Dr Laura Findlay coded the material gathered in both the creative workshops and in other forms of engagement and feedback. The results are presented below.

This report also contains some observations and analysis made by the postdoc research assistant at each of the workshops. An account of the engagement events and findings will also be presented in the form of a comics report created by Dr Findlay and comics artist Katie Quinn (to follow).



⁸ These figures were approximate due to participants working together and as a team at both the Big Noise Douglas team and Partners and Stakeholders workshops. At the parents and guardians' workshops these numbers were approximate as not all attendance slips were returned and some participants had to leave before the workshop was over (making it difficult to keep track of numbers).

WORKSHOP REPORTS AND FINDINGS

As outlined above, four sessions were devised to gather data from the following groups: partners, stakeholders, and local charities and initiatives; the Big Noise Douglas team; parents, guardians, and children from two Douglas primary schools. Below is a report on each of the workshop's findings. Please note that ethical approval to undertake this evaluation was granted by the University of Dundee Research Ethics Committee.

Workshop 1: Held 5th December 2017 in DCCS

The first workshop, which was held at the DCCS and attended by 14 participants, began by screening a short film made for Big Noise Torry. It was hoped that the film would give participants a sense of how Big Noise centres operate as well as the potential impact that the centres can have on the children, the schools involved, and the local area. The Big Noise Douglas musicians were also in attendance and involved the participants in a rhythm game in order to showcase some of the learning activities that they use in schools. Participants were invited to sit in a circle and were each passed a bucket bin which they were to use as a drum. All attendees participated in the rhythm exercise enthusiastically and the nature of the exercise was such that one was asked to pass the beat around the circle and change it when they wished. This seemed to encourage communication and comprehension through music and also foster a sense of teamwork amongst a mix of participants from different professions, some only meeting for the first time. The second exercise of this nature was a hand clapping exercise, again to keep to the rhythm. Participants were asked to face their partner and use both hands to clap to the rhythm and also miss a beat when requested. This further seemed to encourage participants to engage with one another and work together.

After these introductory exercises, designed to impart knowledge about Big Noise, participants were asked to sit at tables in groups. There were three groups in total. Dictaphones were set up at each table in order to capture the groups' discussions. These were later transcribed. Dr Laura Findlay also took observational notes during the exercises. Dr Damon Herd then began a drawing workshop warm-up exercise, asking participants to draw a cat three times. They were given three minutes to do so in the first instance, one minute for the second iteration and 30 seconds for the third and final drawing of the cat. The warm-up exercise was designed to show participants that anyone has the ability to draw and a quick 30 second sketch of a cat is just as recognisable as a three minute drawing where one has had time to add more detail.

Participants were then asked to write down three words that describe their initial impressions of Big Noise. This exercise was designed to accommodate participants with differing levels of knowledge of, and involvement with, Big Noise Douglas. Participants were given time to write down their words individually and then discuss as a group. Dr Herd then asked the groups to share the three words they had agreed upon borne out of their discussions. Many of the groups shared more than three words when asked.

Community and fun were strong first impressions with all groups (100%) communicating both as one of their chosen words. Family and chances (also understood as opportunity) were first impressions shared by two of the groups (67%). It is clear despite the differing levels of knowledge of participants that Big Noise Douglas and Sistema Scotland have effectively communicated a number of their seven delivery principles outlined by the GCPH in their 2015 and 2017 reports (see Table 1) to participants who attended the session on 5th December 2017.

Sistema Scotland's 7 delivery principles	Words the groups shared that reflect principles
Inclusivity and Accessibility	Inclusivity; Community; Family; Deaf friendly
Intensity and Immersion	Music; Education; Development; Focus
Collective Learning and Teaching	Music; Cooperation; Education; Chances
Reputation and the Pursuit of Excellence	Profile; Values; Confidence
Building Relationships	Community; Family; Cooperation
Innovation and Flexibility	Music; Fun; Ambition; Deaf friendly; Development
Longevity and Commitment	Cooperation; Commitment; Focus; Ambition

Table 1

It was important to establish participants' understanding and experience of Big Noise thus far before moving on to the next two exercises, which involved visual representation as well as participants considering their aspirations for Big Noise and how these might shape future evaluations.

Participants were now asked to work individually and choose one word from the lists they devised as a group and represent it as a drawing. Asking participants to translate their first impressions visually communicates more than the one word depicted. It exhibits what that one word means to them in the context of Big Noise. An example of this can be seen in Figures 1 and 2.

Figure 1 shows one participant's representation of the word 'chances'. The drawing, however, exhibits a number of things that this means to the participant. Strength is represented by the bicep pictured to the left of the page. Images of togetherness and love are also shown in the other thought bubbles as well as musical instruments that the children get the chance to play as part of an orchestra.

Figure 2 represents 'deaf friendly'. It is clear that the participant struggled to represent this solely in a visual context and their words, when paired with the image of a child wearing a hearing aid and smiling as they enjoy the vibrations from the resonance

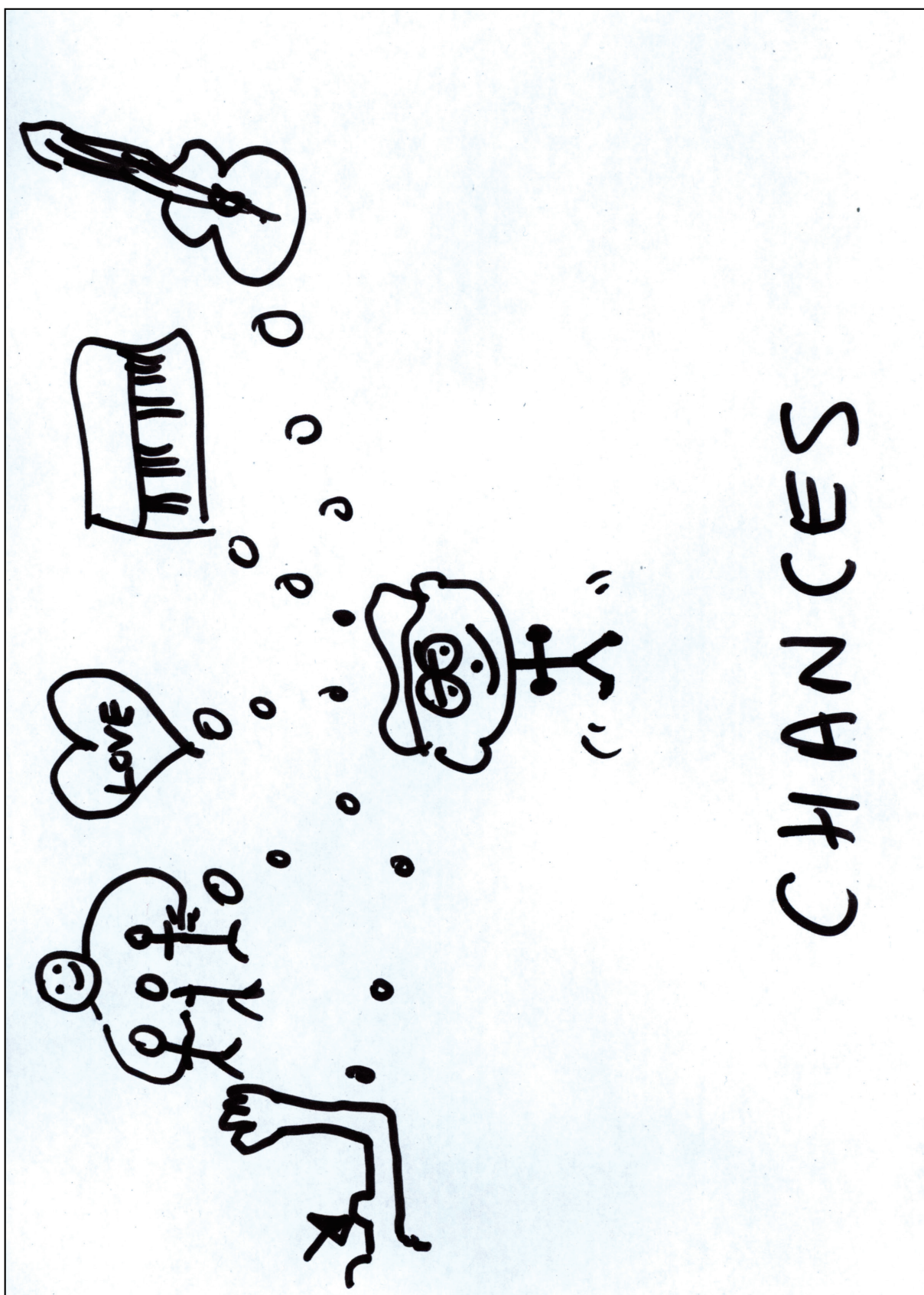


Figure 1 - Drawing From 5th December Event 'Chances'.

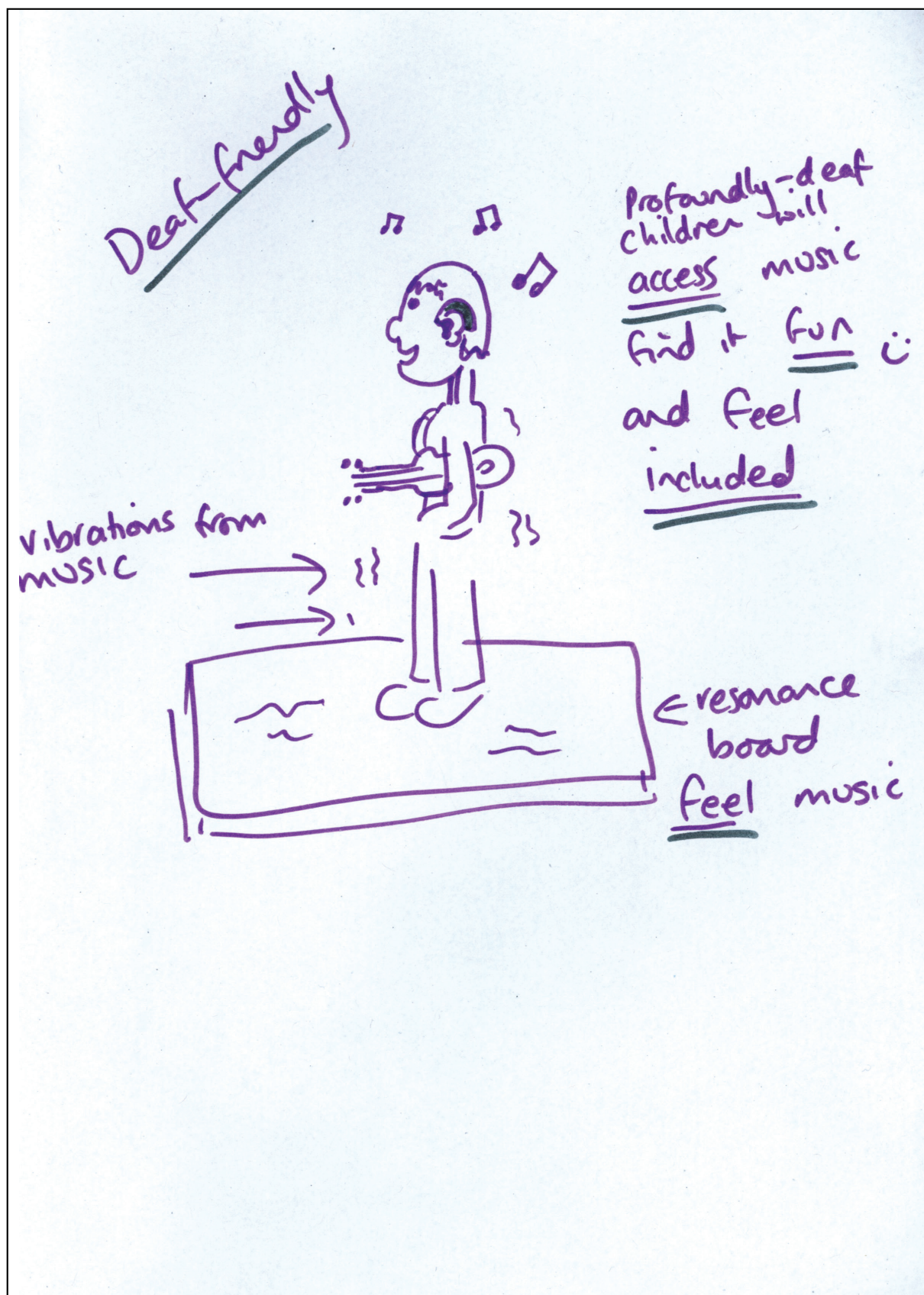


Figure 2 – Drawing From 5th December Event 'Deaf Friendly'.

board, emphasises and explains further what deaf friendly means to this participant. The words 'access', 'fun' and 'included' are double underlined as aspects of this concept that are important to the participant.

After considering initial impressions visually and verbally, the final exercise required participants to think about their aspirations for Big Noise Douglas. The participants were given time to discuss this in groups before drawing what this would look like individually. Extracts of the transcribed recordings can be found below and highlight some of the key aspirations that participants have for Big Noise Douglas, many of which have key links to their first impressions discussed at the start of the session.

One participant continued with the theme of community as an aspiration for Big Noise Douglas:

I'd like to see the whole community work even closer together because there's the opportunity with the community centre and the two schools being so close that a lot of the children just living near to the school [...] just raising the whole profile of the community for its sake and just increase the positive message but also if it helps increase parents' engagement with the school. Someone said to me recently, 'Oh, it's not like when I was at school' so even more community cohesion and ambition to sort of drive forward an even bigger agenda for the area and ultimately the city. (Education Professional)

Another talked about their experience of visiting Raploch and what they hoped could be achieved in Douglas:

[I'm] think[ing] of [the] relationship between families. When I went to Raploch I saw a dad who I could recognise from the streets of Douglas who was really proud supporting his son as he was playing and supporting the group as they were playing [...] it's just that positive experience for families [...] but I think also for kids, giving them those aspirations [...] showing that here's an opportunity that they otherwise wouldn't have possibly been interested in taking up but it's being there, it's being delivered and I think it's just that, 'If this is possible, what else is?' (Education Professional)

Participants were positive and enthusiastic about the increase in opportunity for the children of Douglas they perceived would be possible through the Big Noise programme. This was also captured in the next exercise when participants were asked to represent their aspirations as a drawing and whilst doing so to consider how such aspirations might be achieved with future evaluations in mind. Examples of these drawings can be seen in Figures 3, 4, 5 and 6.

Figure 3 shows the different pathways that open up to children who participate in Big Noise. The arrows pointing to the children in the centre of the picture as well as the musical notes and jagged star shape that surrounds them suggests that they are the centre of attention and that there is an excitement and vibrancy surrounding them. The jagged star shape is open at the bottom and leads to different paths as future

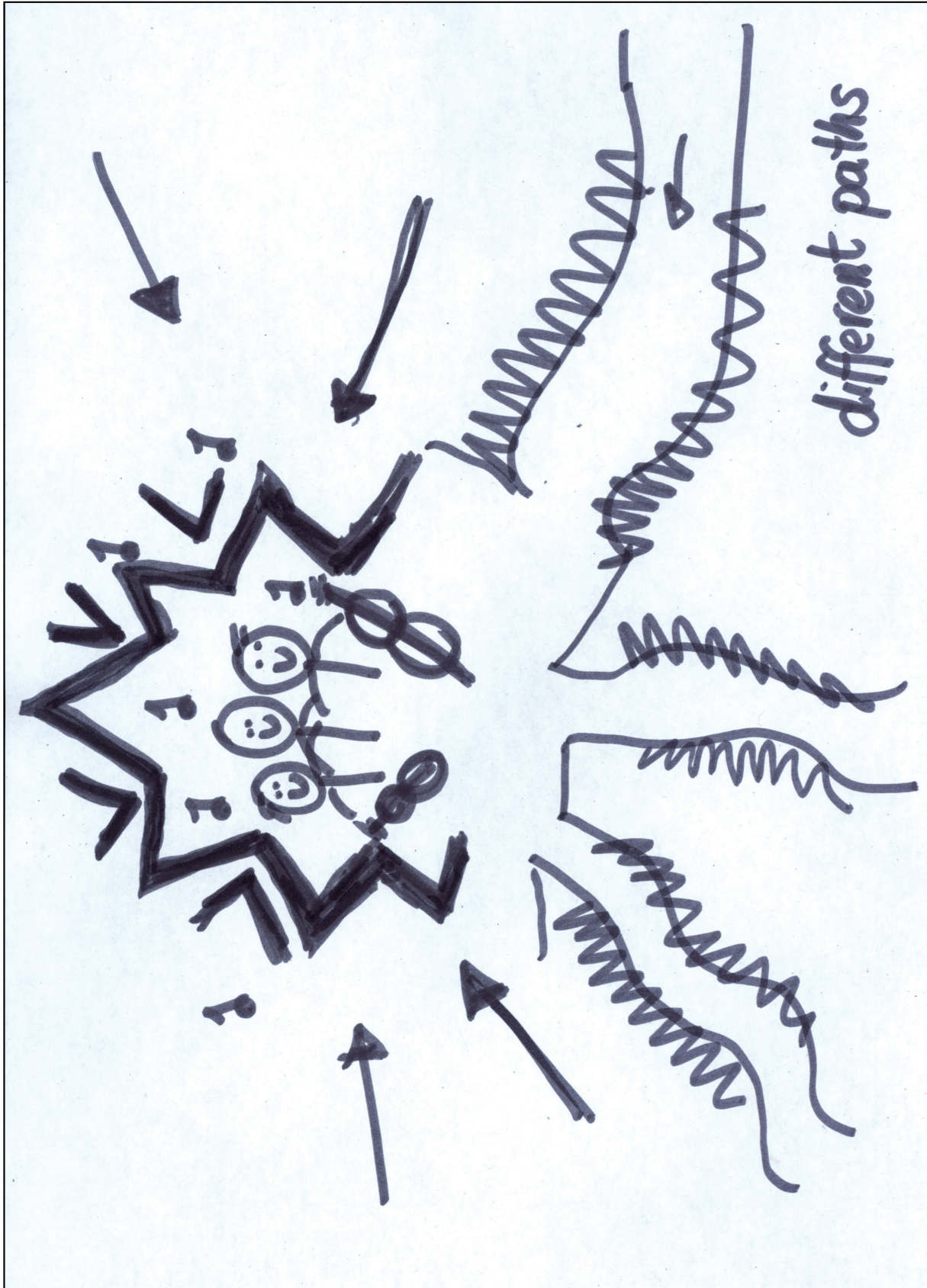


Figure 3 – Drawing From 5th December Event 'Different Paths'.

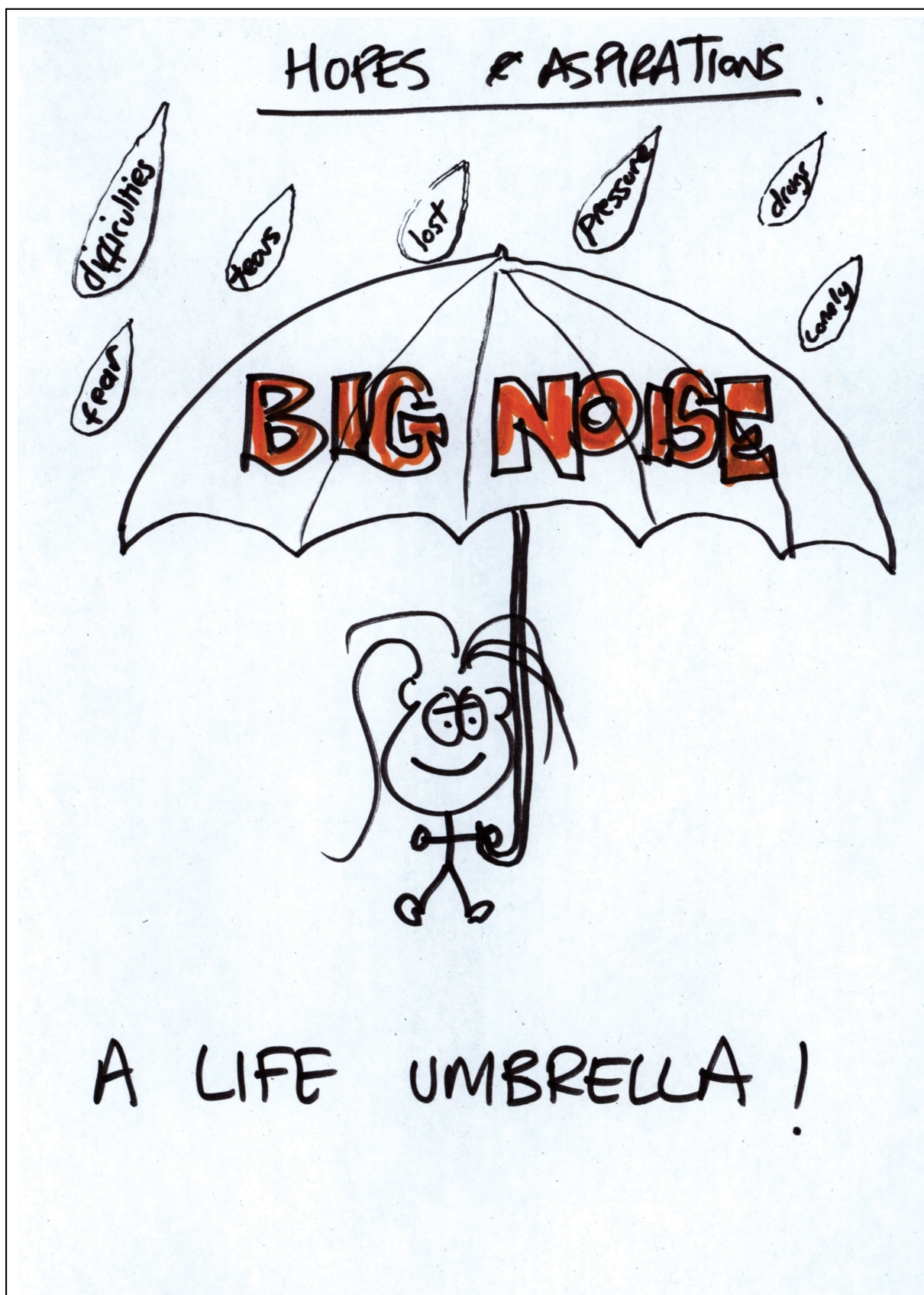


Figure 4 – Drawing From 5th December Event 'Life Umbrella'.

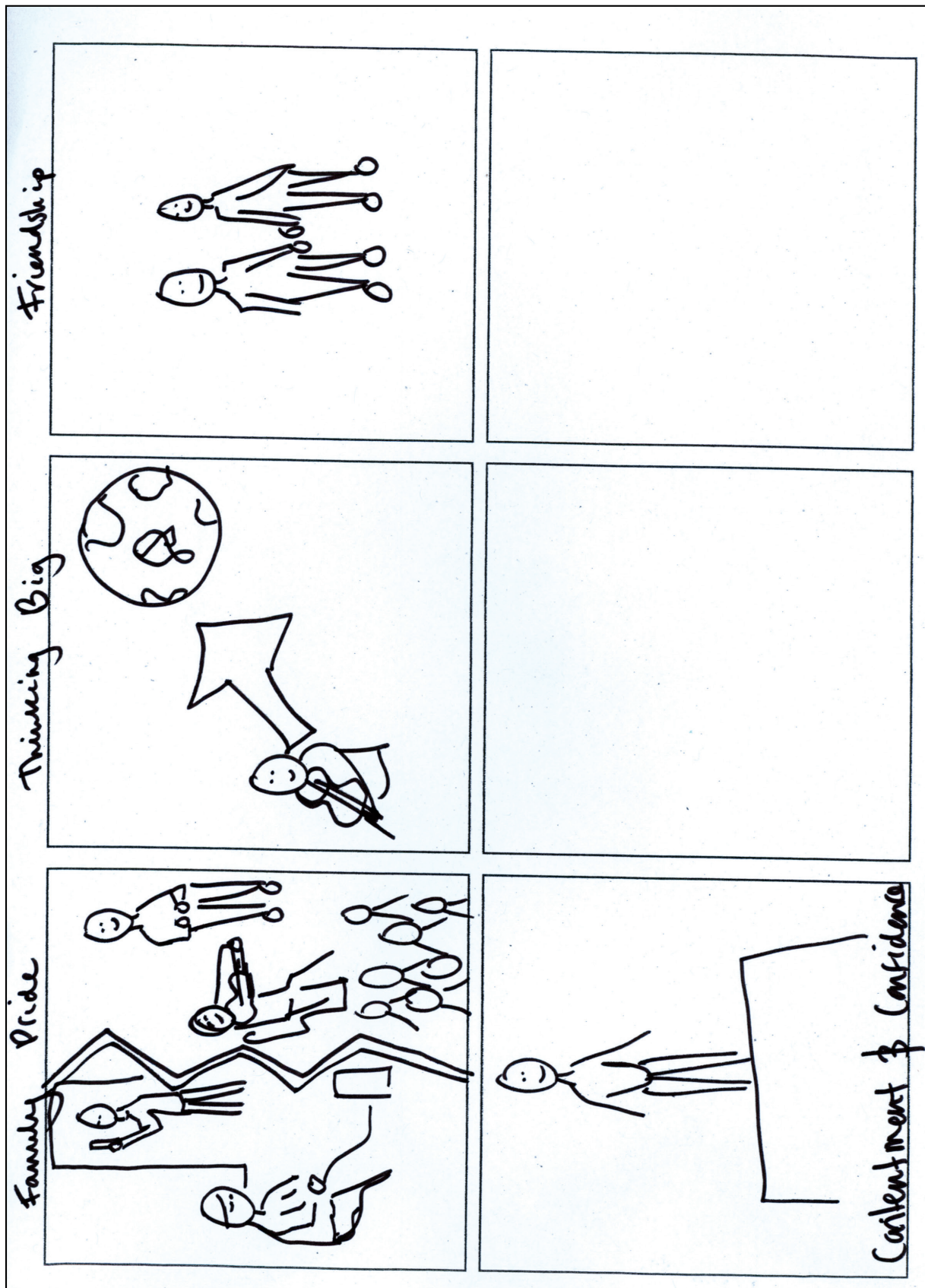


Figure 5 – Drawing From 5th December Event 'Comic Strip'.

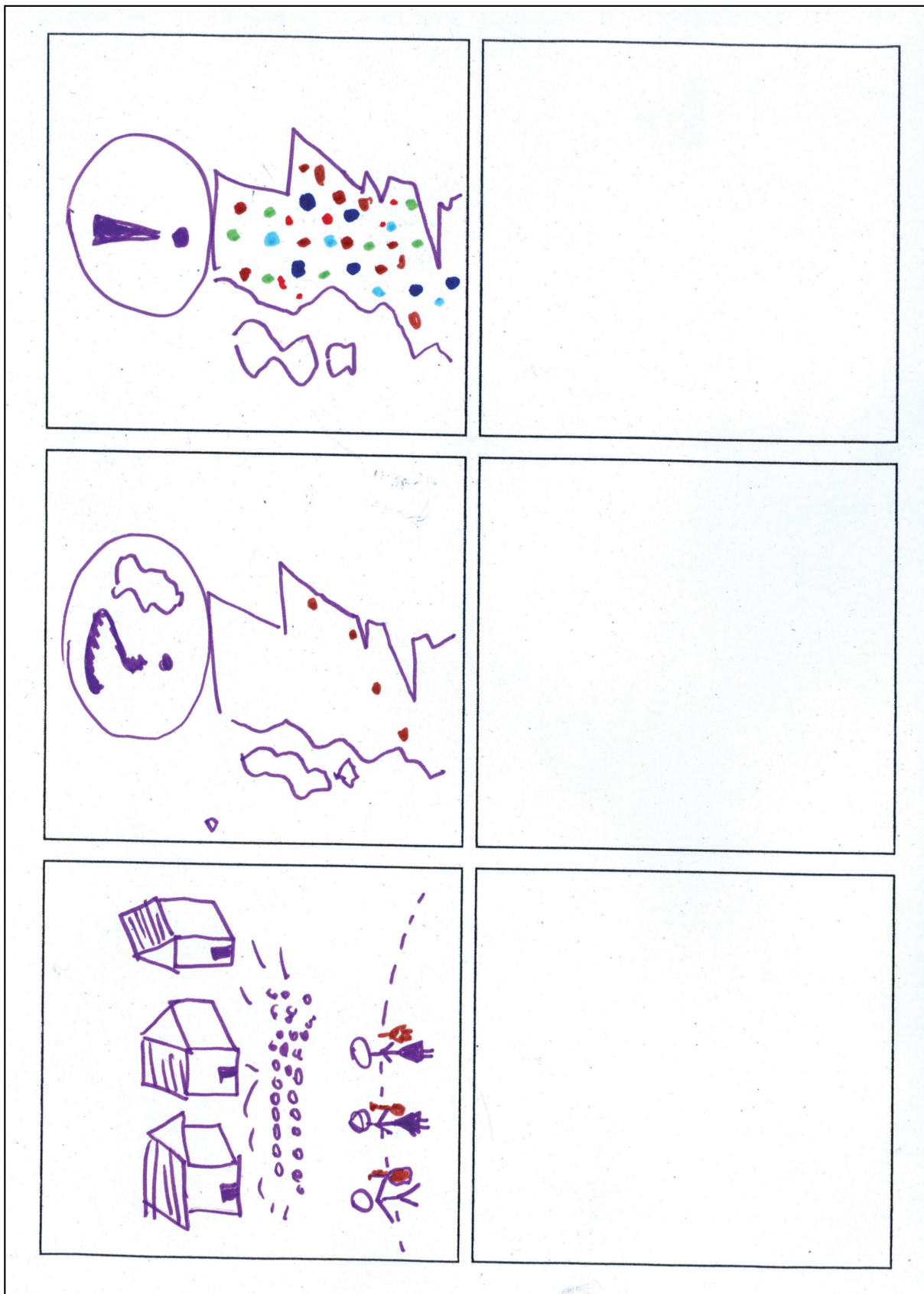


Figure 6 – Drawing From 5th December Event 'Map'.

possibilities for the children, indicating that Big Noise is a strong beginning to their journey and has offered them more opportunities.

Figure 4 shows a child protected by a 'life umbrella'. Raindrops fall from the sky representing a number of obstacles that the child may face in their future – words such as 'fear', 'lost', 'pressure' 'drugs' and 'lonely' are written inside the raindrops exhibiting the difficulties that the participant hopes the child will be protected from by being part of Big Noise. This picture, similar in theme to figure 3, exhibits the hope that Big Noise will lay a strong foundation of resilience allowing children the opportunity to experience new things now and in the future.

Another participant chose to draw their hopes and aspirations as a comic strip (figure 5). The first panel deals with family pride and represents the contrast before and after Big Noise by splitting the panel in two. Another participant describes the drawing to the rest of the group during the session:

The first picture is about them all looking at their mobile phones. The next one is dad and child going to see the orchestra.

The participant then discusses going to see Raploch and observing a father there who was volunteering and expressed pride in his son taking part.

So there's that better connection between parents, so that's what I'm looking for. It's the difference between having a small dream [...] or having a bigger dream where you can do things together and you can dream bigger. (Education Professional)

It is interesting to note the last panel, contentment and confidence, also speaks to a similar theme of Big Noise providing a strong foundation for later life. The transition from panels 1 to 4 shows the child grown into an adult. In the last panel they stand on top of a platform of some kind – they are on higher ground and are content and confident in their life due to the life skills that Big Noise has provided them with. The figure in the panel stands smiling with arms open as a person in an elevated position.

Some participants envisaged their hopes and aspirations for Big Noise beyond Dundee and thought on a nationwide level. Figure 6 shows a three panel comic strip starting with Big Noise in the local community. The second panel marks the four centres in red on a map of Scotland and the third panel shows an expansion of the Big Noise model and how it has influenced other initiatives and centres across Scotland. The participant explained: 'the reason they're different colours [referring to the different coloured dots on the map] is the fact that the music aspect of it is kind of incidental. The thing we're trying to achieve with kids could be done in lots of different ways [...] So, if this is to prove anything it can prove that if you actually tell kids that they're worth something – people's time and energy and money and passion [...] maybe that should be scaled up'. (Academic)

The session ended with a discussion using the final drawings as a jump off point to consider how participants' hopes and aspirations for Big Noise might be used to

shape future evaluations. As previously indicated the universally agreed upon first impressions from the participants were 'fun' and 'community'. It is clear that these have fed into the rest of the drawing exercises and discussions that participants had throughout the rest of the session. When asked about future evaluations, community was an important aspect for participants who communicated the following in a discussion open to the whole room:⁹

- Community and families should not just be evaluated but should be part of helping to shape future evaluations in a meaningful way.
- Capturing community experience, although a challenge, should be focused on rather than just individual experience as seen in other evaluations.
- Look to other models and initiatives within Dundee with the aim to share practice, challenges, and successes. These other models could also be compared to Big Noise as an evaluation strand.
- Big Noise should seek to work in partnership with more enterprises to assess how cross-disciplinary initiatives can support one another.
- Track family learning – one participant commented that this should be 'a rich discussion instead of a case indicator'. Devise ways of getting feedback about the outputs created from the preliminary research we have done and assess what impact they have had in the community and with families.
- Learn how Big Noise works and apply this to other projects.
- Fun was also a universally agreed upon first impression of Big Noise and positive feedback regarding the creative methodology used in the drawing exercises was given by participants during and after the event.
- We should seek to continue the type of methodology used in the drawing workshops.
- One participant gave feedback in the session: 'I actually think this gives a much more quality discussion and so it's not just a standardised figure that you've got but you can compare it to something that you've devised'.

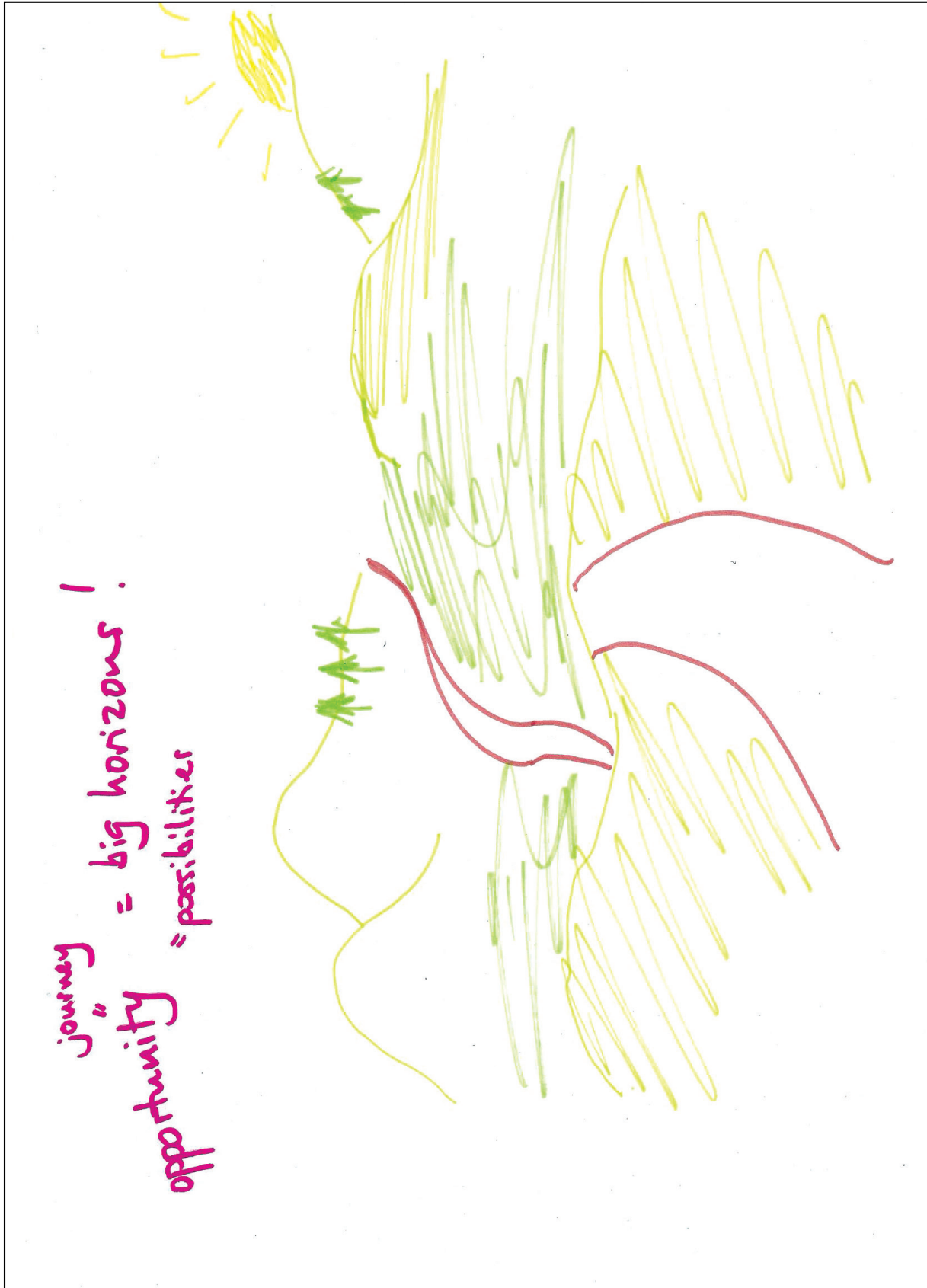
Brief Summary of Workshop 1

The event allowed participants from different professions to share their experiences and expertise in a creative and supportive environment and to visualise their ideas so as communicate them in a simple, yet effective manner. Sharing the drawings of participants' hopes and aspirations for Big Noise Douglas towards the close of the event allowed participants to openly express their ideas amongst strangers in a confident manner. Despite participants' different drawing abilities or knowledge of the comics form they successfully translated their ideas into a narrative that provided a visual stimulus for further discussion about future evaluations. This allowed participants to consider in a more direct manner what success for Big Noise Douglas would look like and how this might be measured. It was clear from this event that future evaluations should be shaped (in part) by the community, as well as in partnership with other initiatives/bodies and that they should continue to include a creative element in terms of their methodology.

⁹ A separate interview was conducted with a representative of Gannochy Trust. The participant's views have been incorporated in the bullet points above in order to maintain anonymity.



Figure 7 – Drawing From Big Noise Drawing Workshop 'Community'.



journey
" = big horizons!
opportunity
= possibilities

Figure 8 – Drawing From Big Noise Drawing Workshop 'Opportunity'.

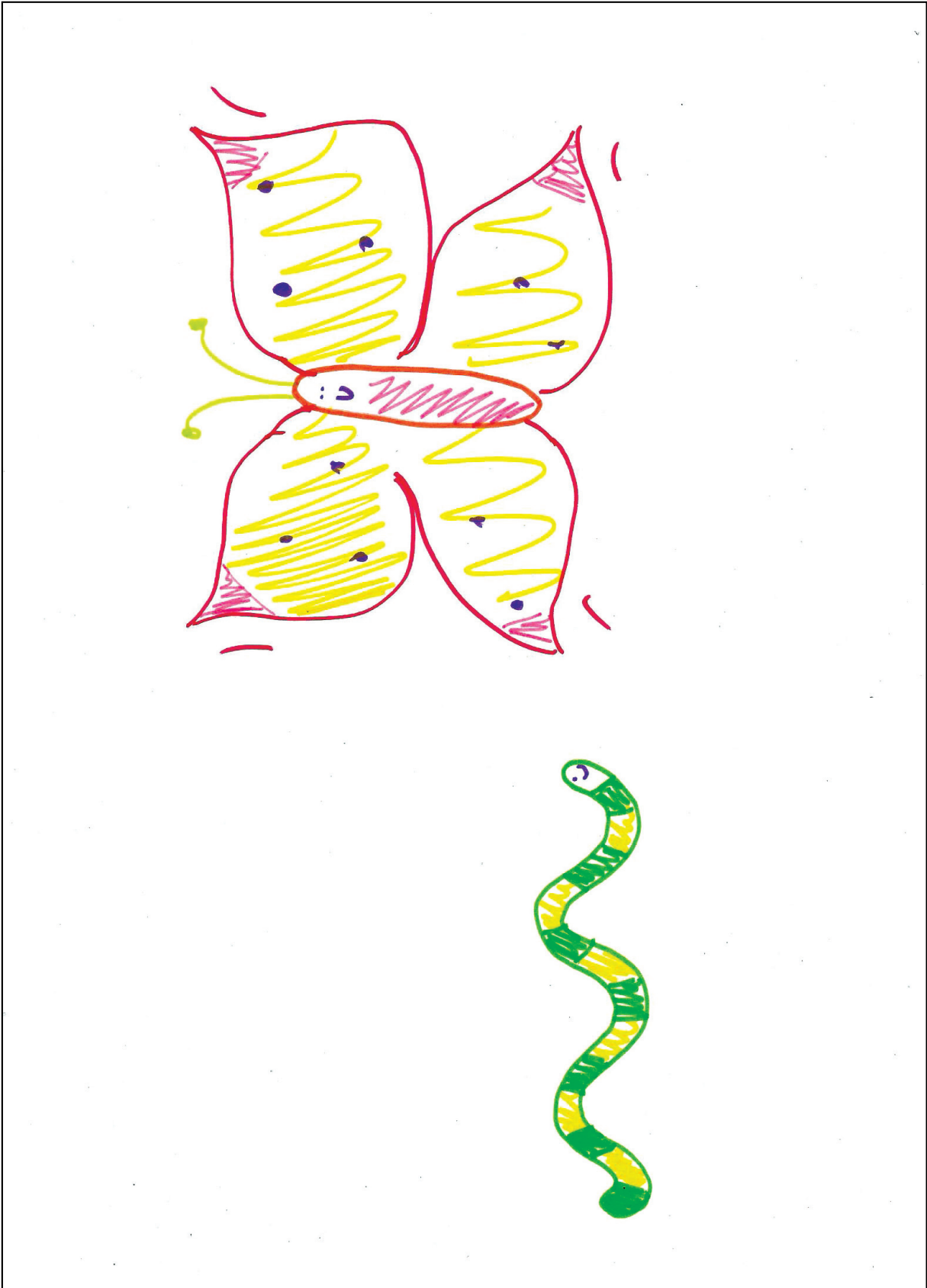


Figure 9 – Drawing From Big Noise Drawing Workshop 'Transformative'.

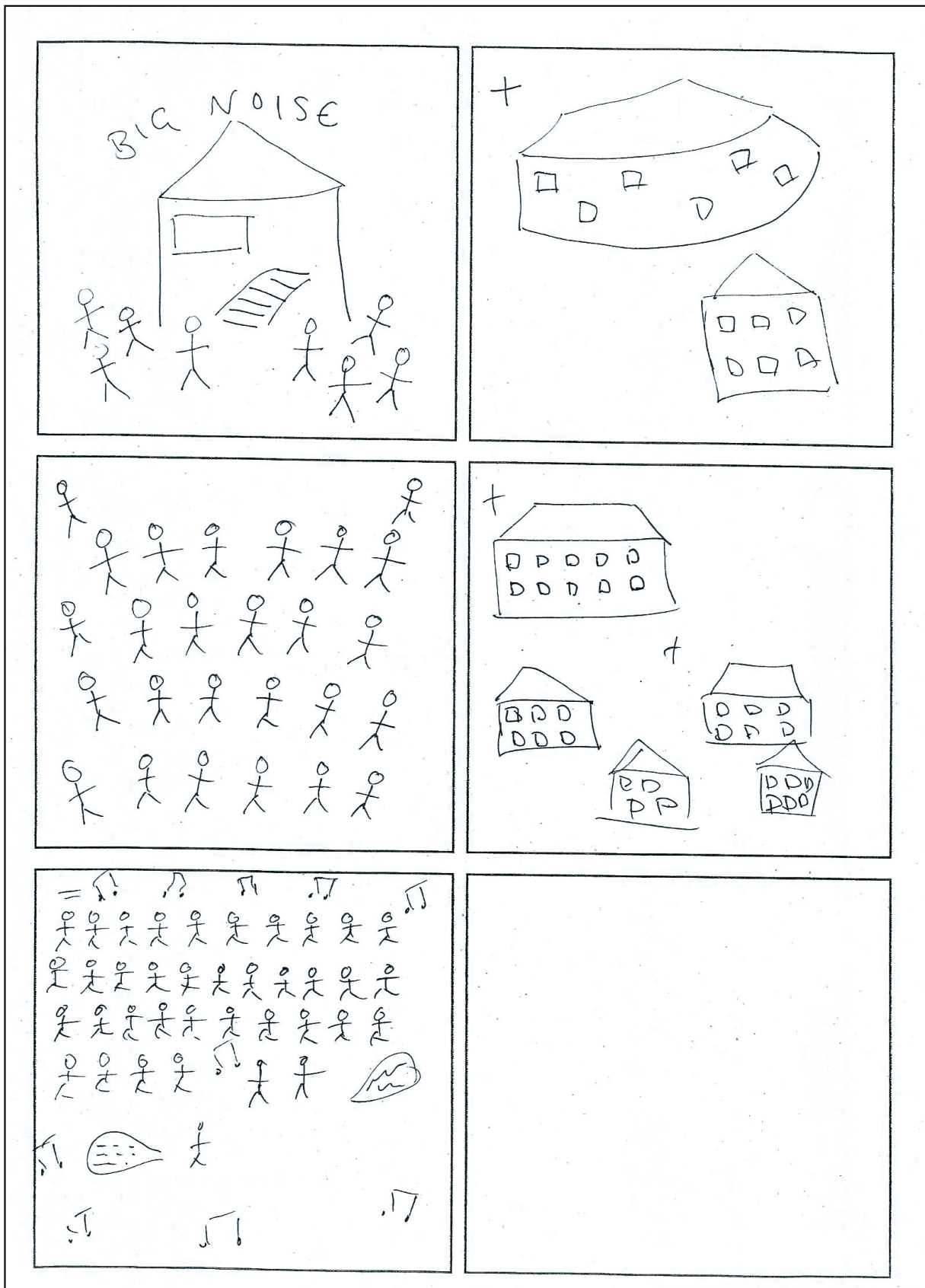


Figure 10 – Drawing From Big Noise Drawing Workshop 'Big Noise Growing'.

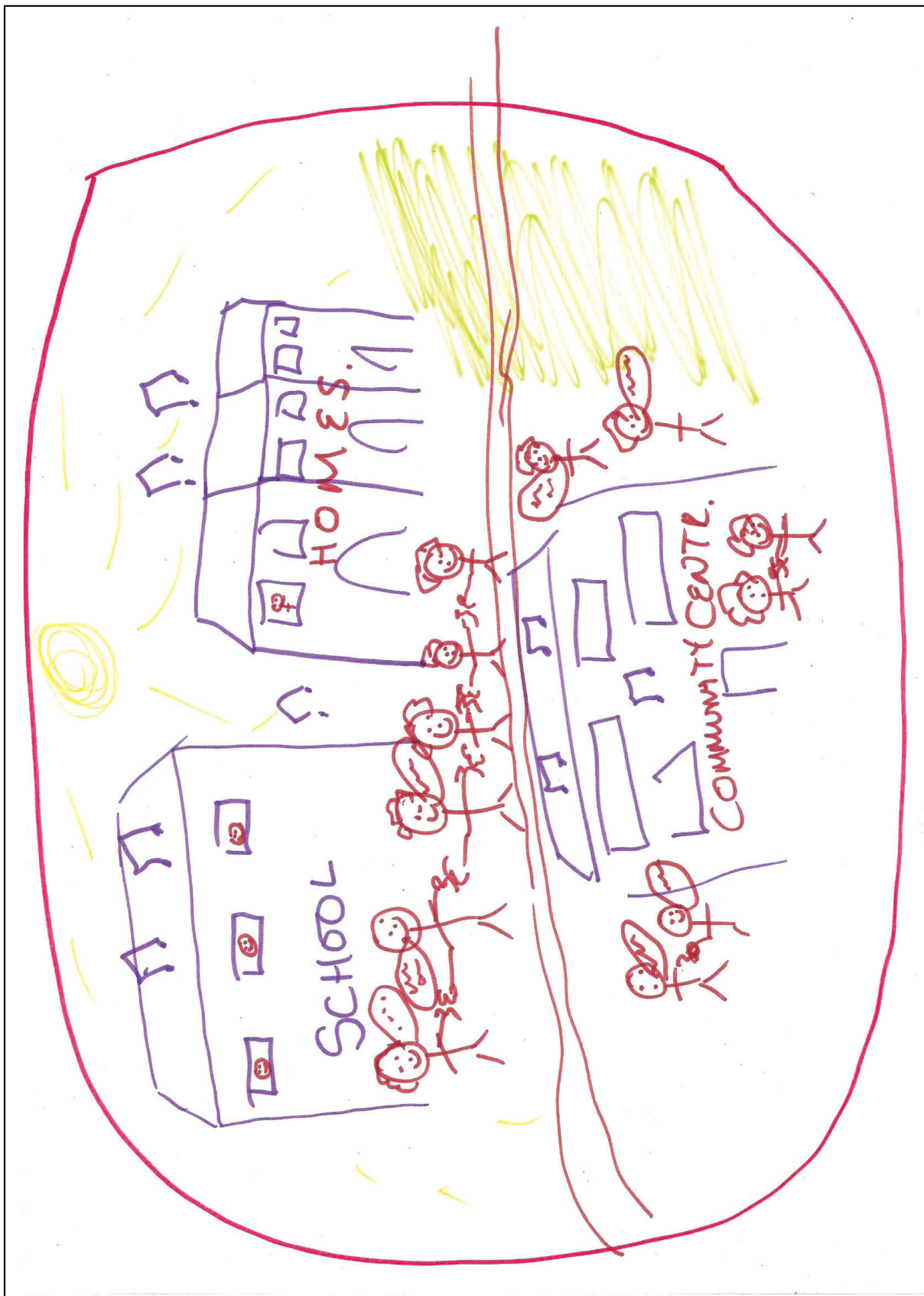


Figure 11 – Drawing From Big Noise Drawing Workshop 'Community Circle'.



Figure 12 – Drawing From Big Noise Drawing Workshop 'Growing Vibrancy'.

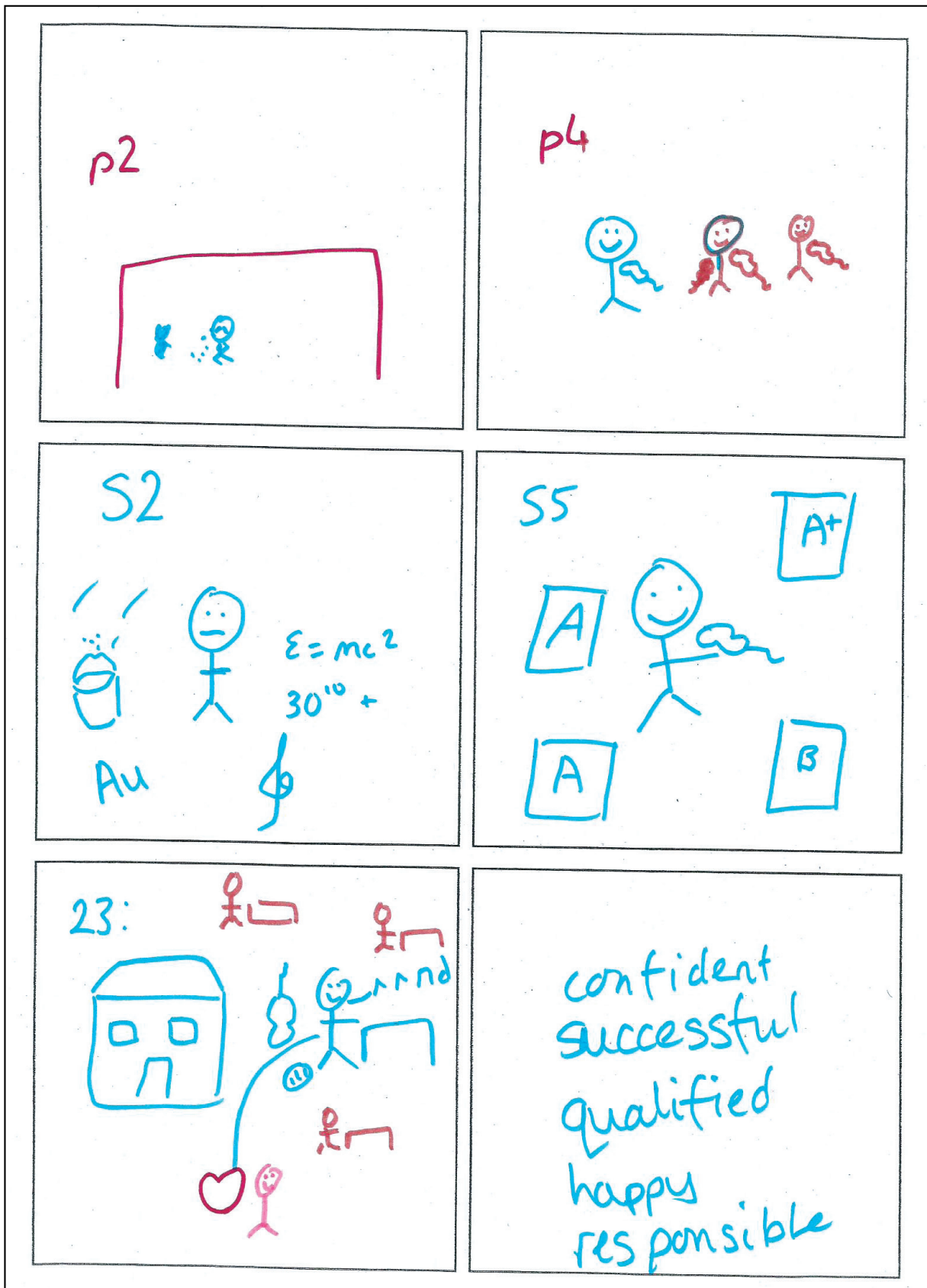


Figure 13 – Drawing From Big Noise Drawing Workshop 'Life Of A Big Noise Child'.

Workshop 2: Held 23rd January 2018 in DCCS

The second workshop invited members of the Big Noise team. The exercises remained the same as the first workshop held on 5th December 2017 with the exception of the rhythm and clapping exercises, which were omitted due to their redundancy for this particular set of participants. Six members of Big Noise Douglas participated in this second drawing workshop. They were split into two groups. As the number of participants was smaller this time participants could submit three words individually but discuss these in their groups if they wished. Again, certain participants contributed more than three words. Certain words were submitted twice by different participants, with 2 out of 6 participants (33%) agreeing that their first impressions of Big Noise were 'exciting'; 'ambitious'; 'transformative'; 'inspirational'; 'inclusive'. Other words contributed by participants, but not agreed upon by more than one individual, were 'fun', 'noisy', 'passionate', 'amazing', 'madness', 'happiness', 'holistic', 'community', 'confidence', 'opportunity'. The phrases 'musical excellence' and 'growth mindset' were also submitted by participants.

Participants were then asked to represent one of their words as a drawing. When drawings were completed they were placed on a visualiser for all participants to see. Each participant was then asked to explain their drawing. Below are some responses of note:

Figure 7 represents community - a word that 100% of the groups at our first event, held on 5th December 2017, agreed upon as a first impression, however, only one participant of the 6 at the Big Noise Douglas workshop selected this during this particular session. The participant in question stated of their drawing:

One of my first impressions of Big Noise was how it worked in the community from tiny little babies up until old people with walking sticks and how Big Noise has tried to bring everyone together through music.

There is also a sense of passion and care represented in the drawing as the community members are enclosed in a love heart.

Figure 8 represents opportunity. Again, this particular word was contributed by only one participant of the 6 present. The participant commented on their drawing:

I was thinking if you're driving up to Scotland you come over the top of the hills and the whole world is spread out in front of you. I just felt that sense of, look what could be possible [...] That sense of, who knows where it might take you but the possibilities are huge.

The scene presented in the drawing is peaceful and positive, with the green hills and a shining sun in the top right-hand corner of the picture. The path is outlined in purple and matches the colour of the words jotted down by the participant at the left-hand side of the drawing: 'opportunity = journey = big horizons! = possibilities'. Again, there is a desire present to express that this one word means many things to the participant. This is evident in the associated words they have communicated (quoted

above) but also in the manner in which they visually represent the landscape opening up. The road does not end but simply fades into the horizon, seemingly endless and beckoning.

Figure 9 represents the word transformative. This was a word shared by more than one participant in their original list of 3 words but only one chose to represent this as a drawing. The drawing is simple but effective in nature, using the symbol of a caterpillar transforming into a butterfly. Both insects are smiling and are colourful and bright. The participant commented:

I was thinking that for our kids and how they might feel. It doesn't matter what community they're in, what they look like or how big or small they are, if they're just this one thing... Going through Big Noise means they can transform into the butterfly and they can fly off and see the world and they're free to do whatever they like, whatever's in their minds, whatever ambition they may have, [they] can break out and fly off to go and do whatever they wish.

The participant's response is interesting as again it incorporates much more than the single word chosen. In their description of what their drawing means to them they also mention 'whatever ambition they may have' and that Big Noise gives the children opportunity, 'they can fly off and see the world', inclusivity is also touched upon here as the participant mentions that it does not matter where the children are from or what they look like, transformation is possible for all children who go through Big Noise.

Lastly, participants were asked to discuss their aspirations for Big Noise Douglas as a group and then represent their ideas as individual drawings. Community, growth and transformation were all clear themes that were represented in each of the participants' drawings in some manner.

Figures 10, 11, and 12 show the expansion of Big Noise Douglas and community involvement. Figure 10 represents the aspiration for the expansion of Big Noise Douglas, its continued growth and the inclusion of more and more people, shown by the increasing number of stick figures in each panel. The participant that drew this picture explained:

In our group we sort of talked about what we do here, you know, if word gets out it can affect so many other schools. I guess I've just sort of shown, that's supposed to be our office and just the one team but then you add on the two schools we've got and the children but then you add on maybe a high school and all the little houses for the community and then once you keep adding and adding people, you just expand until it becomes a lot wider stretched.

In the fifth and final panel a crowd of stick figures are singing (represented by the word balloons and musical notes). They have all been brought together through Big Noise and are singing in unison. A sense of community is present here. Figure 11 is similar in its representation of community involvement and the aspiration for Big Noise Douglas to bring people together. The participant explains:

We were thinking about there being a kind of fear in the community as in, there's a lot of separation between the school, the parents, just communication, I guess. So, this is meant to represent how Big Noise will maybe bring all the homes, the school, I mean, that was really the community centre together and eventually they'll not be scared to hold hands. I've tried to draw them holding hands there but you can't really see that. They can come together as a community a bit more.

The drawing in question depicts the school, community centre, and the homes in Douglas all enclosed in a circle with a path running through it. Stick figures can be seen standing together linking hands and talking with one another, as the participant indicated, 'with those little speech bubbles'. Musical notes are hanging in the air and the community members are smiling. Here we see not only the hope for Big Noise to bring people together but for it to strengthen community spirit. Figure 12 represents the growing impact that Big Noise has in the increased involvement of children and community members. The participant explains:

That's mine. It's not fully realised. At the top left you've got [name omitted] or someone leading an orchestra but it's not really that big and you've got all this purple, beautiful big noise and sound that's going across in waves. The next one we've got a bigger audience and they're a bit more vibrant with all the colours as well and the next one, we're outside and we're doing the same, bigger audience, and I don't know where we're going with it but I had this general idea of the sort of expanding appreciation of it.

Again, we see a progression in terms of numbers of people involved in Big Noise and the increased impact that this has – in each panel the soundwaves increase as does the audience, eventually being represented as dots in the crowd. The participant goes on to comment that they wanted their comic strip to represent 'a growing vibrancy and [...] the community'.

Transformation was a strong theme amongst these workshop participants. This is typified in Figure 13 which charts the life of a Big Noise child and exhibits a strong ambition for the child to excel academically and personally. The first panel shows an upset child hiding under a table. The participant explains:

That happened last term there was a P2 crying under the table, very upset because he thought that it wasn't for him. I would love to see like the picture in the middle, him very happy to play. I would love to see them really applying themselves to their work and working really hard in a variety of areas, having developed a growth mindset through Big Noise. By S2 I would like them baking cakes and still involved in their music and doing physics and doing lots of difficult maths and things. I would like to see them having a pile of qualifications and achieving by the time they're in S5 and [in the next panel] the 25 year old man's got a nice job, he's working with other people, he's singing, he's got a violin, he's got a girlfriend, he's got a house, he's playing football and basically he epitomised curriculum for excellence.

There are many ambitions displayed here and the participant has tried to represent them in the final panel by listing the words, 'confident, successful, qualified, happy, responsible'. In 3 panels out of the 5 that use images to communicate these aspirations, the figure is accompanied by his instrument – he holds it during lessons, and while he gets his exam results, and again as an adult it can be seen next to him whilst he plays football with friends next to his house. It appears to travel with him through all these stages of his life as a companion, supporting him or helping him to have 'developed a growth mindset through Big Noise', as the participant describes it.

The session ended with an open discussion about how we might shape future evaluations with these aspirations in mind. The following is a list of suggestions for future evaluations offered by the participants:

- Measure parental engagement – not only Big Noise Douglas' experience of this but also the schools' – for example, was there an increase in attendance at assemblies and parents evenings?
- Work with social services and community police to track changes in levels of support and crime rates over the years that Big Noise Douglas has been active in the area (it has been noted by the research assistant that there are numerous variable here).
- Work with another school that is not involved in Big Noise to create a tracker group (it has been noted by the research assistant that there are numerous variable here).
- Tap into data collected by the Attainment challenge.
- As well as testing the cognitive impact of Big Noise on children, also consider dexterity and other physical tests.
- Don't repeat research that has been done at other centres and ensure that any research carried out is not too invasive.
- Work with others to assess the impact of different educational outcomes.
- Assess the impact of Big Noise on children's focus and patience – the idea of a delayed gratification experiment was floated (it has been noted that similar studies may exist elsewhere).

One participant also questioned the challenges of evaluating impact: 'How can you track how a child has grown? How it's transformed? How would you measure it?'

Brief Summary of Workshop 2

The workshop was extremely useful in gathering data from the Big Noise team working within Douglas. This group of participants were very keen to take part in the exercises and to express their opinions about Big Noise, their aspirations for the Douglas centre, and what shape future evaluations might take. Participants outlined that some of the early challenges were getting parents and community members involved. They expressed that the more they were present in the community, the more that people may become involved with the Douglas centre and hoped that this would be one way to work towards bringing the community closer together –evident both in the participants' comments and their drawings. It was important to have the team's insight at this early stage. Their knowledge and experience of working with the schools, the community centre, and the wider community in Douglas provided an informative comparison to the rest of the workshops, which were held for participants with a mixed knowledge of Big Noise Douglas.

Workshops 3 And 4: Held 7th March in St Pius X RC Primary and 15th March In Claypotts Castle Primary

The last two workshops were held in the two schools that Big Noise Douglas are working with. Invites were sent out to both schools (Figure 14) advertising the event as a drawing workshop where parents and guardians would also be invited to have an informal chat about their child's involvement in Big Noise Douglas.

Staff from Sistema Scotland, University of Dundee, Big Noise Douglas, and DCCS all helped in the running of the two events. Tables were set up for parents/guardians and children, with a facilitator and an audio recording device at each table, as well as drawing materials and exercise sheets. Two tables were also set up in a different area of the respective assembly rooms in each school to be used halfway through the drawing workshop. These tables were used during breakaway sessions where parents/guardians were invited by Dr Laura Findlay, Dr Golnar Nabizadeh, and Professor Chris Murray to come and discuss Big Noise Douglas whilst the children continued with the drawing workshop, supervised by facilitators from DCCS and UoD.

When parents/guardians and their children arrived at both events, the Big Noise musicians played as facilitators from Sistema Scotland, UoD, and DCCS welcomed everyone, guiding them to their seats and offering them refreshments. Once participants were settled at their tables the Big Noise musicians played two versions of the 'Hello Song'. This served a number of purposes: to focus the children, to get the parents/guardians involved (as they were encouraged to sing along) and lastly to showcase one of the learning activities that children take part in through Big Noise.

Three different exercises were devised in order to try and get the children to respond to a piece of music, to envisage what their lives might look like when they are older, and to share their favourite thing about Big Noise so far. Three different exercise sheets were created using a design font created by Rebecca Horner (Workshop Coordinator, DCCS). Each sheet noted the exercise number and asked participants to fill in their age and the area of Dundee that they reside in. Facilitators were on hand to fill this information in if required. Facilitators were also briefed that they should discuss with the children what they were drawing and to write in the margins of each exercise sheet what the child had told them so that there was little room for misinterpretation during analysis and coding.

The first exercise began with the children being asked to listen to a piece of music, 'The Swan', played by the Big Noise musicians. Whilst the musicians played the children were encouraged to draw what the piece of music made them think of. The drawings have been grouped thematically.

Table 2 (below) lists the themed responses, as well as the number and percentage¹⁰ of drawings that reflected a particular theme. The responses have been calculated using the number of drawings collected by facilitators at the end of each exercise. A total of 44 drawings were collected for exercise 1.

¹⁰ Please note that percentages in tables 2, 3 and 4 have been rounded to the nearest whole number.

Theme	Number of drawings (out of 44)	Percentage of drawings (out of 44)
Fantasy	11	25%
Nature	7	16%
Water	7	16%
Music	5	11%
Relaxing	4	9%
Dancing	3	7%
Big Noise staff	3	7%
Home	2	5%
Emotion	2	5%

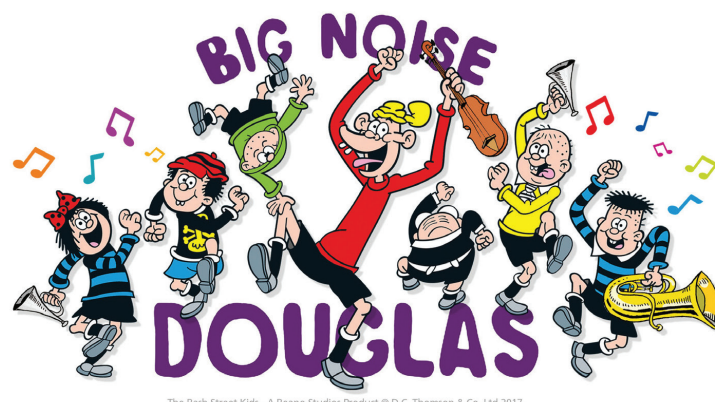
Table 2

Table 2 clearly shows that 'fantasy' was the strongest theme with 'nature' and 'water' also being a popular theme present in the children's drawings. Fantasy perhaps comes out as the strongest theme because it encompasses a range of drawings in which the children responded in fantastical and imaginative ways – children imagined themselves as masked figures and superheroes, some imagined angels or discovering a door leading to hidden treasures, others recalled films and cartoons or characters from popular culture whilst listening to the music. Figures 15, 16, and 17 give examples of the types of drawings classed as 'fantasy'.

It is interesting to note that the children were not informed that the piece of music being performed was titled, 'The Swan', yet many of them drew images from nature or containing water. Figures 18 and 19 offer a couple of examples of the drawings where children were inspired to draw scenes from nature. Sun and rainbows featured quite heavily in this particular group of drawings. Figure 18 depicts a sunny day with a smiling figure sitting in the grass. In Figure 19 a child has drawn a series of rainbows on their exercise sheet. Water was also a strong theme. Figure 20 depicts a sailor manning a boat, drifting towards a desert island. The waves are choppy and there are several gulls flying in the sunny sky above. Figure 21 shows that the child imagined an underwater scene, going on journey with different creatures from the ocean.

As well as the music fuelling the children's imaginations, it also reminded them of the bonds that they have already established with Big Noise Douglas staff with 7% of children responding in this manner. Figure 22 depicts one of the Big Noise Douglas musicians. The facilitator has noted in the margin that the child has also stated that Big Noise makes them happy.

Exercise 2 asked the children to consider what their lives would look like in the future. This was a difficult question to formulate considering the age of the participants. In other sessions adult participants had been asked about their hopes and aspirations for Big Noise Douglas and it was felt as important to assess what the hopes and aspirations of the children might be for their own future. As this is too complex a concept for young children to respond to they were asked to try and picture what their life would look like when they were adults. There were a number of questions for the children to consider throughout this exercise:



KIDS DRAWING WORKSHOP WITH BIG NOISE AND DUNDEE COMICS CREATIVE SPACE

WE HAVE SOME QUESTIONS WE WOULD LIKE TO ASK YOU:

WHAT ARE YOUR HOPES FOR YOUR CHILD'S FUTURE?

WHAT DOES BIG NOISE MEAN TO YOU?

There will be music and drawing fun for all the family. Drinks and snacks will be provided. Please sign and return the slip below if you would like to come.

We hope to see you there!

Claypotts Castle Primary School,
Assembly Hall,
Thursday 15th March, 3.15-4.30pm



.....

NUMBER OF ADULTS ATTENDING:

.....

NUMBER OF CHILDREN ATTENDING:

.....

I HEREBY GIVE PERMISSION FOR MY CHILD/CHILDREN TO ATTEND THE ABOVE EVENT. I UNDERSTAND THAT ALL CHILDREN MUST BE ACCOMPANIED BY AN ADULT. PLEASE PRINT AND SIGN BELOW. THIS SLIP MUST BE RETURNED TO SCHOOL BY 09.03.18. MANY THANKS!

.....

.....

Figure 14 – Invite To The School Drawing Workshop Event At Claypotts Castle Primary.



Figure 15 – Kids Drawing Workshop Exercise 1: Spider-Man.



Figure 16 – Kids Drawing Workshop Exercise 1: Wearing A Mask.



Figure 17 – Kids Drawing Workshop Exercise 1: Secret Door Revealing Treasure.



Figure 18 – Kids Drawing Workshop Exercise 1: Sunny Day And Grass.



Figure 19 – Kids Drawing Workshop Exercise 1: Rainbows.

Age? 7

Where do you live?



EXERCISE 1

Figure 20 – Kids Drawing Workshop Exercise 1: Sea And Boat.

Age? 7

Where do you live? Dundee



EXERCISE 1

Figure 21 – Kids Drawing Workshop Exercise 1: Journey Underwater With Ocean Animals.



Figure 22 – Kids Drawing Workshop Exercise 1: Big Noise Makes Me Happy.



Figure 23 – Kids Drawing Workshop Exercise 2: Robot Helper.

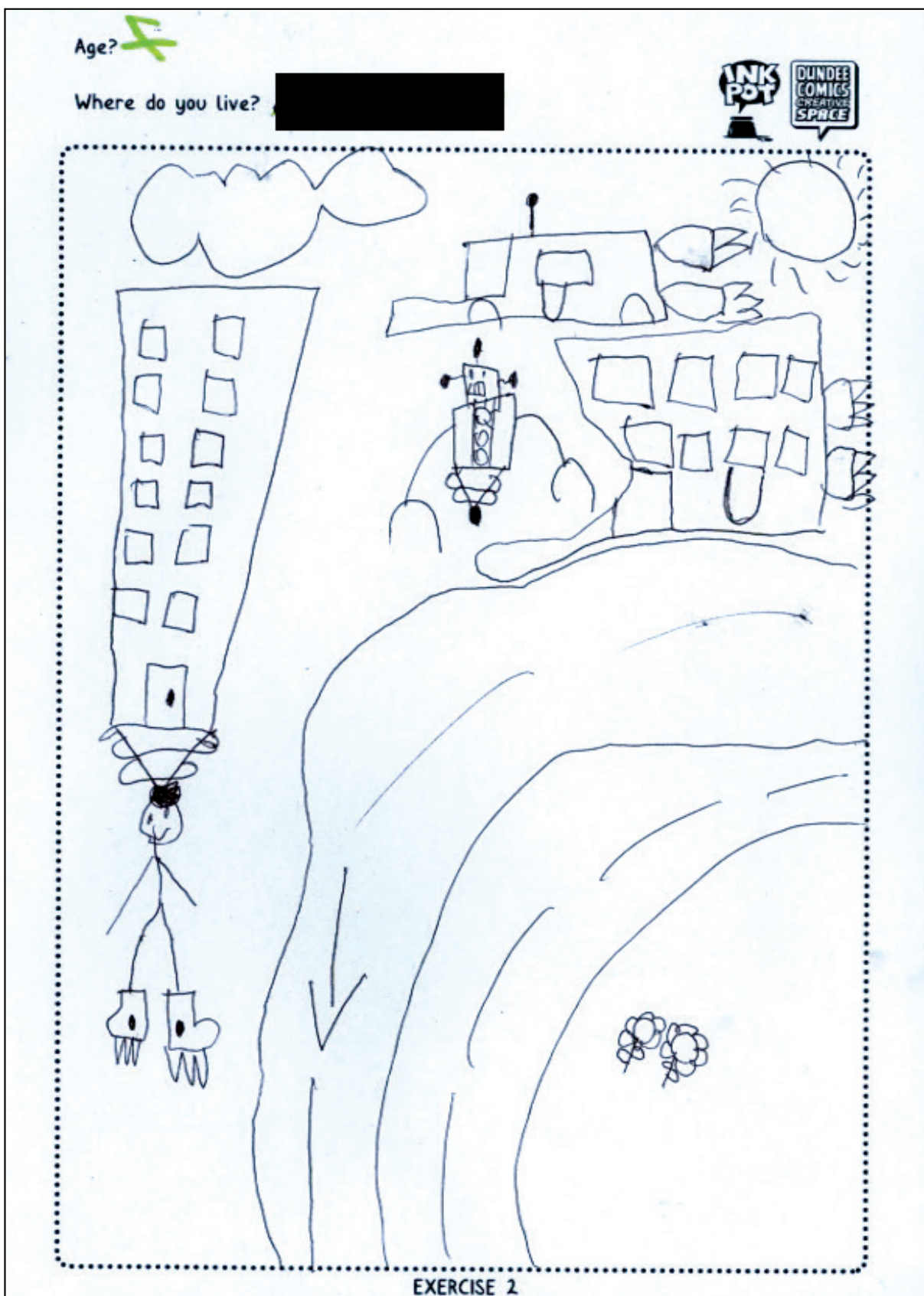


Figure 24 – Kids Drawing Workshop Exercise 2: Future.



Figure 25 – Kids Drawing Workshop Exercise 2: Doctor.

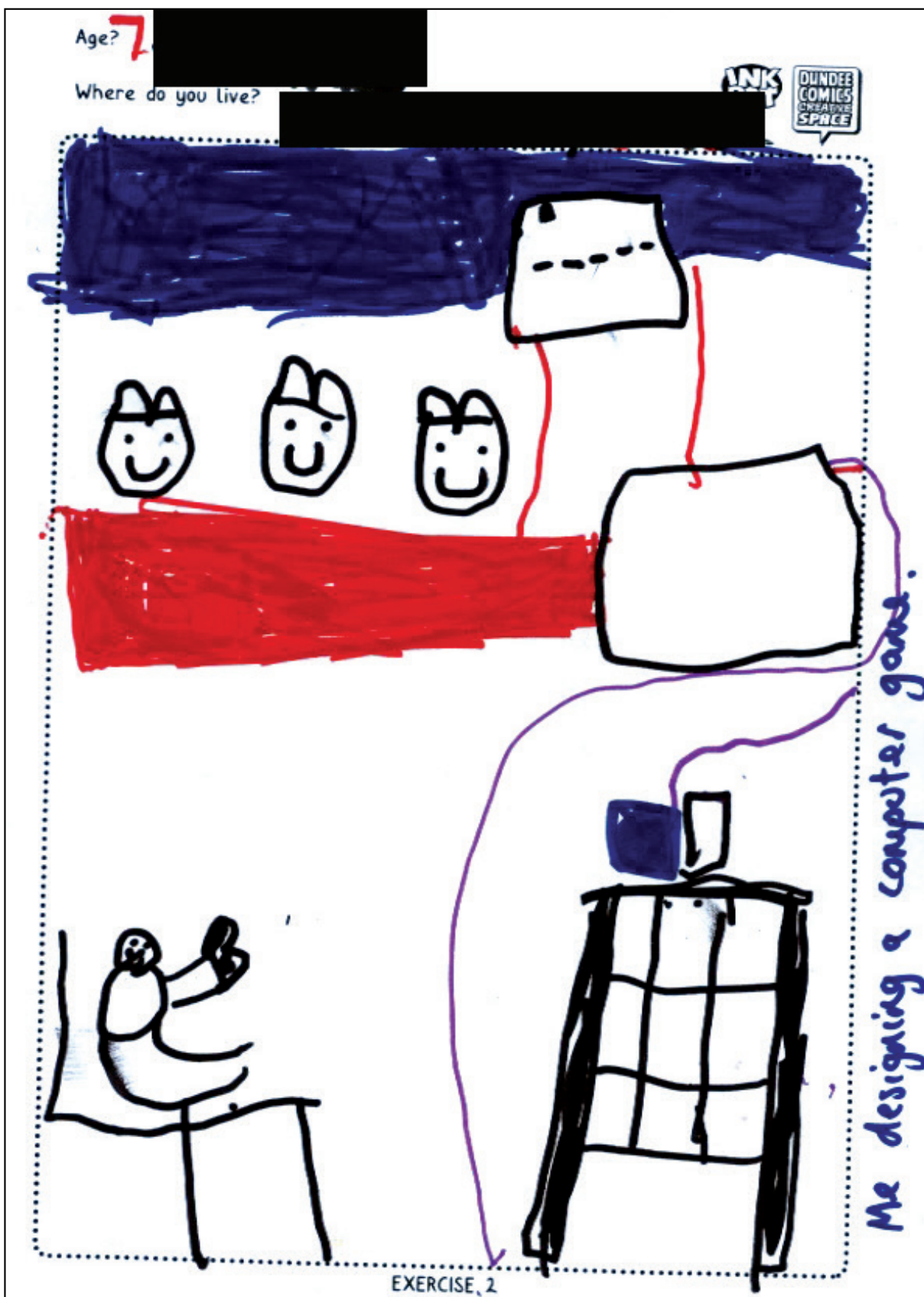


Figure 26 – Kids Drawing Workshop Exercise 2: Games Designer.



Figure 27 – Kids Drawing Workshop Exercise 2: An Artist.

- Where do you live? What does that look like?
- What is the world like?
- What do you do?
- Who do you live with?

Again, the responses have been grouped thematically. Table 3 lists the themes in the left-hand column, the number and percentage of drawings that reflected those themes can be found in the middle and right-hand columns respectively. A total of 39 drawings were collected for exercise 2.

Themes	Number of drawings (out of 39)	Percentage of drawings (out of 39)
Job	13	33%
Futuristic	9	23%
Music	5	13%
Home	5	13%
Family/Relationships	5	13%
Nature	2	5%

Table 3

It is not surprising that a number of children responded to a question about the future with images of robots and new inventions (23% of drawings collected), as noted this was a challenging question to formulate but one worth pursuing. Figures 23 and 24 are examples of this common theme with robots helping to improve daily life depicted in both drawings. Figure 23 shows a robot helping to plant newly invented fruits and flowers whereas figure 24 portrays flying cars and houses, piloted by robots. Despite their seemingly fantastical narratives, these drawings may be understood to exhibit certain basic aspirations for a home, a car, and perhaps even an environment where technology is used as a daily aid.

Drawings focused on jobs or employment made up 33% of those collected for exercise 2, the most popular theme amongst the children. Figure 25 depicts the participant as a doctor helping a patient with a sore neck. Figure 26 is drawn by a 7 year old participant who aspires to be a games designer. Lastly, figure 27 portrays the participant as an artist sitting in their workshop with their art materials.

Music also featured in 5 of the drawings collected (13%), the same amount collected that depicted homes that children wished to live in when they grow up and drawings that represented their current family in the future or starting their own families. Figure 28 shows the child in the future as a monster playing guitar and eating ice cream. Figure 29 is drawn by a 7 year old who aspires to be a musician and play the violin. Although the Big Noise programme does not aim to create musicians but to inspire confidence in young people, it is clear that music has already had an influence on some of the participants.

Exercise 3 was the final exercise that the children took part in. The children were asked to draw their favourite thing about Big Noise Douglas so far.

Table 4 lists the themes in the left-hand column, as well as the number and percentage of drawings that reflected those themes in the middle and right-hand columns respectively. A total of 40 drawings were collected for exercise 3.

Themes	Number of drawings (out of 40)	Percentage of drawings (out of 40)
Instruments	17	43%
Singing	11	28%
Big Noise Staff	4	10%
Games/Exercises	3	8%
Happiness	2	5%
Friends	2	5%
Orchestra	1	3%

Table 4

Instruments, singing, and Big Noise Staff were the top three results. The children were indicative of a clear engagement with Big Noise Douglas and an enjoyment of the programme early on. The theme of instruments includes responses such as making the paper instruments, seeing the Big Noise Douglas musicians play their instruments, and getting to hold a real instrument – when these drawing workshops were held in March the children had not yet received their instruments but had made the paper ones. Figure 30 is a drawing of a large double bass with a figure standing next to it singing. The double bass is grand in size compared to the figure and the accuracy that the child has attempted to achieve in the representation of the instrument is clear. Figure 31 is a drawing of a child playing their paper instrument. The child is smiling with their arms held up in the position ready to hold their double bass. In figure 32 the child has written that they enjoy learning about the instrument and has drawn a viola. It is clear from drawings in this category that children were excited by the prospect of playing their instruments and learning about them. This is also evidenced in discussions with the children and their parents/guardians (see parent sessions below). The following are extracts from the transcribed recordings of the children's drawing workshops during exercise 3:

What is your favourite thing about Big Noise?

Recorded at Table 1 in Claypotts Castle Primary

- Child 1: Learning about the instruments.
- Child 2: [name omitted] got to hold a real instrument and I got to hold a violin!

Recorded at Table 2 in Claypotts Castle Primary

- Child 3: I like all the instruments.
- Child 4: I like playing the paper instrument

Recorded at Table 6 in Claypotts Castle Primary

- Child 5: I held a real one.
- Facilitator: Did you? Did you enjoy it? How did it make you feel?
- Child 5: Good.

Recorded at Table 4 in St Pius X RC Primary

- Facilitator: What instrument do you play?
- Child 6: Violin
- Facilitator: Do you like it?
- Child 6: I've got to draw the bow, remember.

The last extract, recorded at St Pius, also displays a common element to the drawings – detail was important to many of the children and at both events they were observed looking at some of the instruments in the room or asking facilitators and parents the correct way to draw their instrument. The paper instruments, as well as the interaction with the instruments that the Big Noise musicians play has clearly had an early impact on the children. Learning about their instruments through the creative and hands-on experience of building a paper instrument appears to have helped them focus on all the different parts of their instruments when rendering them in their drawings.

The games and exercises (8%) and the staff (10%) were also noted as favourite aspects of Big Noise Douglas showing that the learning activities as well as the relationships with staff were both enjoyable aspects of the programme for the participants. Figure 33 depicts two musicians from Big Noise Douglas waving, smiling, and holding their instruments – the facilitator has added the note in the margin that the child's favourite thing about Big Noise Douglas is 'all the people at Big Noise'. In Figure 34 a child has drawn their favourite Big Noise activity, passing the ball.

At both sessions, whilst the children were engaged in Exercises 2 and 3, small groups of parents/guardians were asked if they would like to come to the breakaway areas in order to discuss Big Noise Douglas with staff from the University of Dundee. A series of 7-10 minute discussions were carried out with each of the groups by Dr Laura Findlay and Dr Golnar Nabizadeh at St Pius X RC Primary and Dr Findlay and Professor Chris Murray at Claypotts Castle Primary. All the discussions were audio recorded and the following data has been extracted from the transcripts of these conversations.



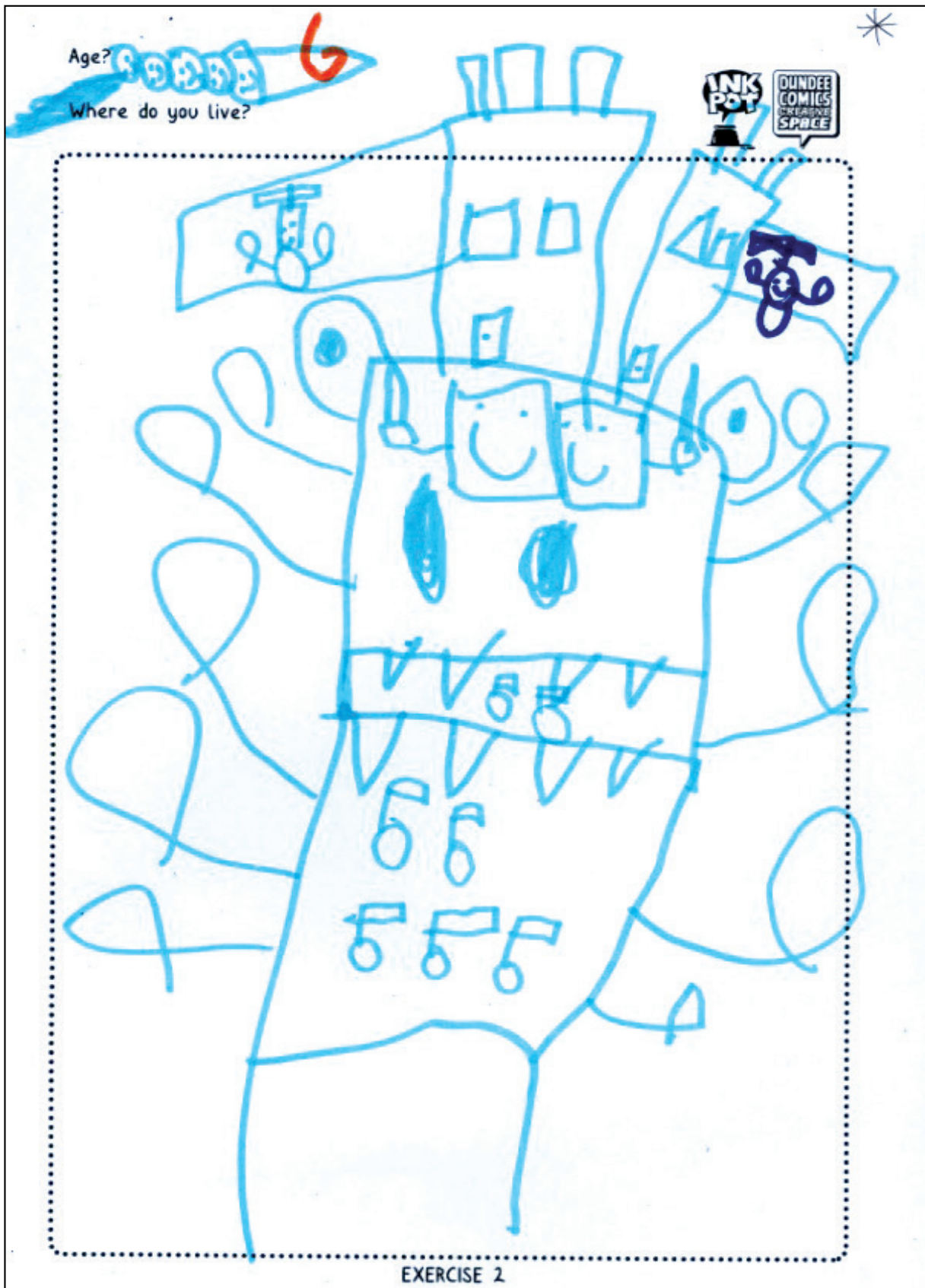


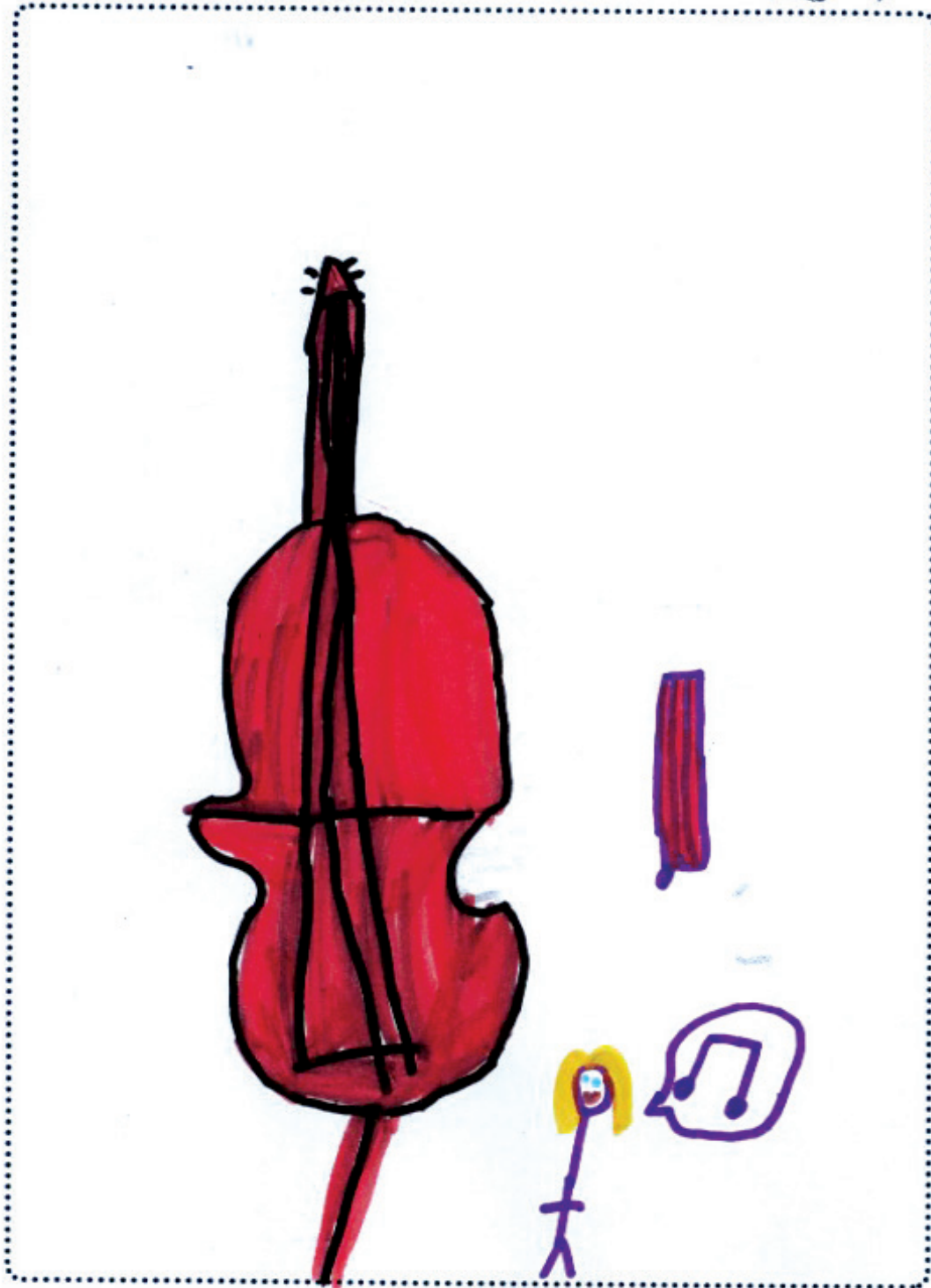
Figure 28 – Kids Drawing Workshop Exercise 2: Monster Playing Guitar And Eating Ice Cream.



Figure 29 – Kids Drawing Workshop Exercise 2: Violin.

Age? **7**

Where do you live?



EXERCISE 3

Figure 30 – Kids Drawing Workshop Exercise 3: Double Bass.



Figure 31 – Kids Drawing Workshop Exercise 3: Playing Paper Instruments.

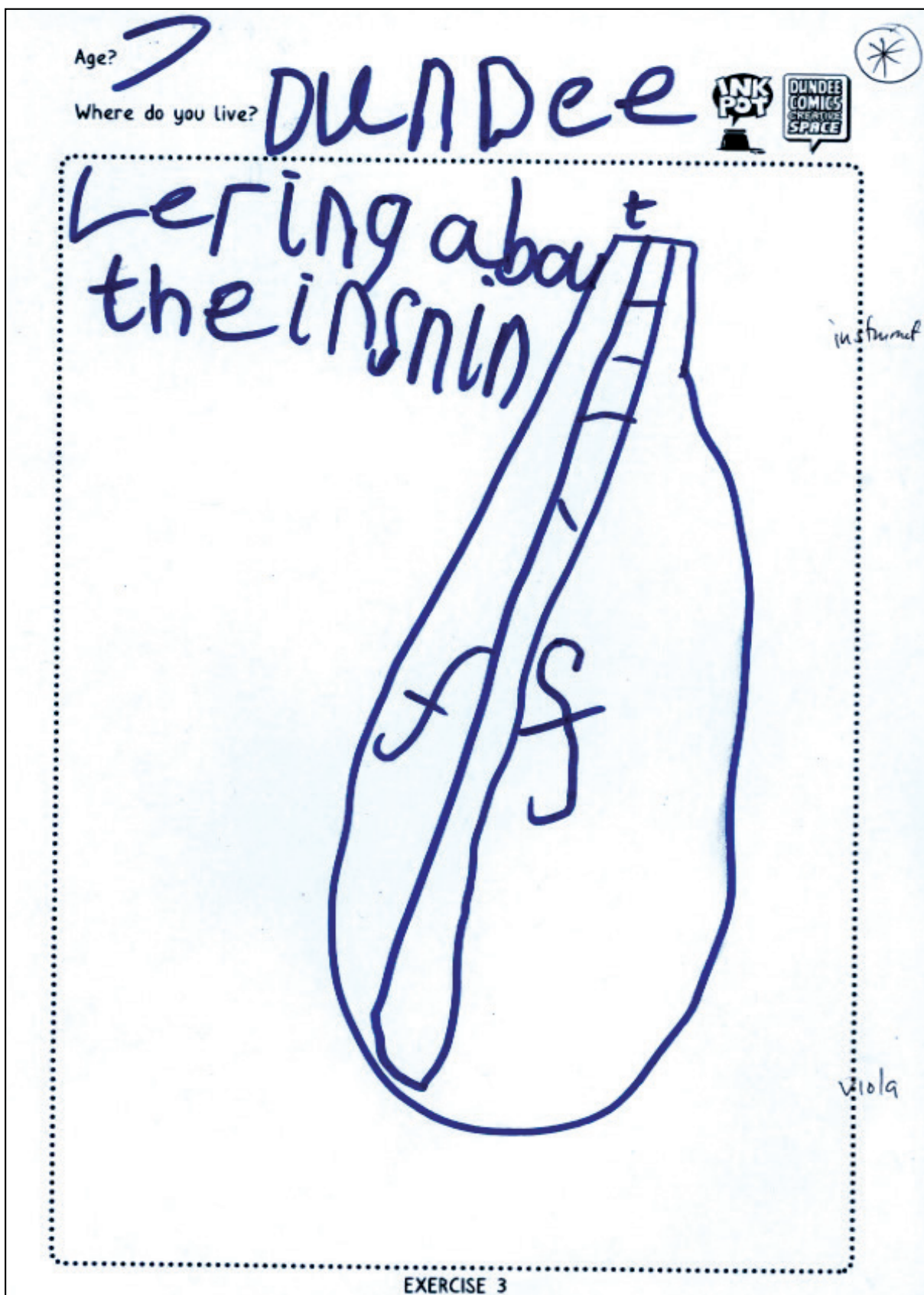


Figure 32 – Kids Drawing Workshop Exercise 3: Learning About The Instruments.

Age?

6

Where do you live?



- ALL THE PEOPLE AT BIG NOISE

EXERCISE 3

Figure 33 – Kids Drawing Workshop Exercise 3: All The People At Big Noise.

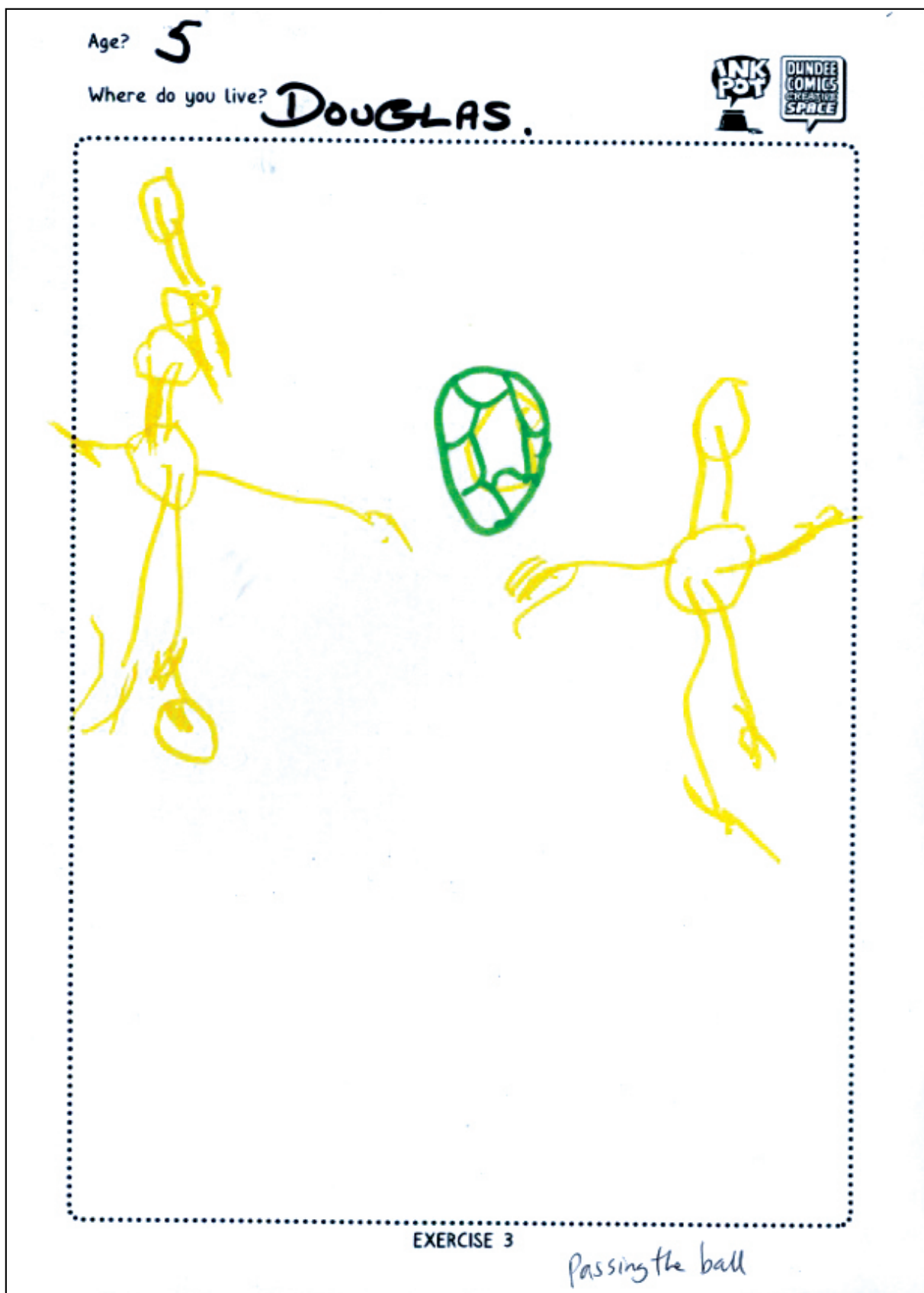


Figure 34 – Kids Drawing Workshop Exercise 3: Passing The Ball.

Parents/Guardians Interviews Held During the Two School Workshops (Sessions 3 And 4)

The interviewers were cognisant of the need for the interviews to remain casual in nature to make participants feel comfortable to talk at this early stage in the programme. The discussions that took place were structured around several questions:

- How did you first hear about Big Noise and what is your impression of it so far?
- What do you hope Big Noise will do for:
 - Your children?
 - You?
 - Douglas?
 - Dundee?
- What might that look like?
- Would you be interested in joining a sub-group in order to help us further shape the evaluations?

Most of the participants communicated that they had first heard of Big Noise Douglas from their children or through the schools. Their first impressions of the programme were mainly positive with many participants commenting that their children were very excited about Big Noise being at their school. The following extracts are from a series of interviews held at both St Pius X RC Primary and Claypotts Castle Primary:

Interview with group 4

When asked the question, 'How did you first hear about Big Noise Douglas?' the participant responded:

- Participant 1: From my son and from Big Noise coming in the school [unclear] he loves it. You hear so much about it and he gets excited. It can only be a positive thing.

Interview with group 5

- Participant 2: Heard from it from [name omitted] my child when they came home and he really enjoys it and he goes through it all.
- Participant 3: I hear it from [names omitted] because the nursery does it as well. She talks about it a lot more I think, he enjoys it but she gets all excited. She talks about it more from the nursery.
- Participant 4: My grandkids they think it's great. They're always showing me what they do.

These types of responses were common during the discussions and it was clear that despite the differing levels of knowledge about Big Noise Douglas amongst the groups, participants were pleased with the positive impressions they had witnessed from children who were part of the programme. Not all participants had first heard of Big Noise through the children – one participant shared that they had first heard of the programme as they had 'read things about it in the paper' (interview with group

2) and another commented that they had heard of Big Noise through the community centre: 'I seen it in the community centre because that's where they're based. So I go to other groups in the community centre and they came in and explained what they were going to be doing, so I heard from it there and I think it's fantastic because there's nothing like this' (interview with group 4).

It became clear quite early on in each of the discussions that getting participants to consider what impact they hoped Big Noise Douglas would have in the future was a very challenging question for them at such an early stage in the programme, however, most participants were able to speak to their hopes for their children and the community. When asked what they hoped Big Noise could achieve for the children the most common answer from participants was that they hoped it would help to focus their child in class and that it would bring the children closer together. The calming effect of the music was a common theme linked to helping children to focus. Two participants conversed about this with each other during one of the interviews:

Interview with group 5

- Participant 1: I think Big Noise calms [name omitted] quite a lot as he can be a bit... it really chills him just talking about and he just feels really relaxed.
- Participant 2: [name omitted] is really hyper as well and I don't know where he gets his energy but if [name omitted] has learnt something in nursery or if [name omitted] has learnt something new, they'll show each other in the house and start singing it to one another together. They're a lot quieter.

Below are a series of extracts that further support the common responses around increased focus and togetherness amongst the children:

Interview with group 3

- Participant 1: I would be thinking along the lines of it motivating, not just my child, not all the children, you can't get to every single child but a fair few of them. So, instead of hanging around on street corners there might be places they can go to be part of a choir or orchestra... it gives them extra things... in other words it stops them getting into bad ways, into bad habits. It's something else where they can channel that energy.

Interview with group 4

- Interviewer: What do you hope they'll get out of it?
- Participant 1: Involvement
- Participant 2: Enjoyment
- Participant 1: Being part of a group
- Participant 3: Socialising with everyone. Socialising if anything apart from it. My son doesn't do anything at all, no sports, he doesn't like to do anything but I've mentioned after school club and he can't wait to go. That's the only thing that's made him be excited.

Interview with group 5

This group discussed bullying as one of their main concerns during a discussion about areas they hoped Big Noise might have a positive impact on:

- Participant 1: My biggest fear would have been bullying as well because it happens near enough every day, anywhere.
- Participant 2: I know.
- Participant 1: [Name omitted] got bullied for a couple of years there but he's fine now.
- Participant 2: He was the same, he's been 2 years, but it's just stopped. It affected him in a lot of ways, but he's came back out of his shell the last two months.

Interview with group 7

- Interviewer: What do you want it to achieve for the kids?
- Participant 1: I think it's just getting them to interact with other kids. In the real world it's hard for the kids to integrate as they've got too much of these phones and games. Plus, a day like today what are they going to do? They're not going to stand out playing. I think they'd rather be in the house. It's good in a sense that someone's trying to do something but whether it's going to work or not, I don't know.

When asked to expand upon this and think about how skills learnt though Big Noise might help children in the future, participants struggled to see the transferable skills that Big Noise may be able to offer to children in terms of their career pathways:

Interview with group 5

- Interviewer: I think what I'm getting from that is that it's helping them already to be bit more focussed on something. What about how that might help them in the future then?
- Participant 1: I hadn't thought that far ahead to be honest yet.
- Participant 2: I don't want the future that far ahead!
- Participant 1: He just wants to be a carpet fitter so I don't think that will really fit in with his carpet fitting!
- Participant 3: [Name omitted] wants to be a baker but do you know what? They all say stuff and then it all changes.
- Participant 1: He used to want to be a cleaner in the cinema and now he's a carpet fitter so everyone changes.
- Participant 4: [name omitted] is mad for music. When her dad's cleaning he puts on music or any song you can put on the TV she'll know all the words to it. So, I think that's why she gets really excited about Big Noise. She loves everything about it.

This conversation with group 5 is indicative of the way in which participants would be keen to engage in conversation but could not see a potential link between Big Noise Douglas and children's futures. In the main, responses from participants indicated that they had not considered the potential impact that the Big Noise programme may

have on their child's future. Participants would often bring their answers back to the ways in which they had seen their children respond to Big Noise Douglas thus far. As discussed above, these responses were positive.

What was clear from the majority of interviews carried out was that participants would like to see the community come closer together through Big Noise. This aspiration was not difficult for them to picture and many discussed what a closer community in Douglas might look like:

Interview with group 1

- Participant 1: It might help bring the community together. Do you know what I mean? Because no matter what background you're from normally that would get you picked on if you couldn't afford things whereas this will bring them together because they could do this together it won't matter.

Later in the interview this participant discussed their experience of Douglas when they were resident there:

- Participant 1: I think Douglas is quite good. I've not lived in Douglas for about 6 years now but it was fine when I lived here. I think more night-time, people were getting scared to go out at night rather than during the day so, that was an issue I found just from speaking to people who didn't want to go out but I've not lived here for 6 years so...

It was evident from conversations such as this that bullying and the perceived threat of violence is something that concerned a number of participants and this may be one of the reasons why a closer community was a common hope.

Interview with group 6

- Interviewer: Is there any kind of benefit you'd like to see in Douglas that could come from this?
- Participant 1: It could bring the community together and the kids together. Together a lot more.
- Participant 2: Was it Big Noise that was involved in the ceilidh?
- Interviewer: Yeah.
- Participant 1: Again, it's bringing the community together and greater involvement. So, if the kids are involved the adults kind of get dragged into it as well. If you're a wee bit older you tend to keep yourself company but a big pile of kids and you've got adults standing in the background, but I like the ceilidh. He loved it and the parents and grandparents and gets the community together, which can only be a good thing. The sense of community here has really gone in the last 20 years.

Interview with group 7

- Interviewer: In terms of the other goal with the community what change would you like to see in Douglas if this goes long term?

- Participant 1: It would certainly be good to see more of a community spirit. In Stirling it sounds like it's fostered that. Douglas and Dundee as a whole isn't somewhere that has community spirit. We were speaking about it yesterday. It's a generational thing.
- Participant 2 They don't want to help and if it doesn't suit them they won't do it.
- Interviewer: I'm from St Marys and I've seen the same thing my whole life. I've been there for 40 years now and it's not the same.
- Participant 2: I was born and brought up in Douglas but I don't live here now. I lived here for 40 years. When I was younger kids integrated. We didn't need anything. You found a stick and an old wheel and you just kicked a tire about and kicked a can and played chicken – see if you knocked on someone's door now they'd phone the police.
- Interviewer: So, rethinking about how communities work and what they provide is key. What are the expanded role of schools beyond the school day, what is the role of the community centre?
- Participant 2: It will all come down to funding. Who's going to fund it all? Is the community centre open? All the time?
- Participant 1: There's not an awful lot of stuff on there. With Big Noise being there now will help because things like this in the community centre will help people know what's going on across there.

Certain participants discussed attending the ceilidh and the Christmas event at the community centre where Big Noise musicians played. They also discussed events bringing the parents and family members closer together saying that Big Noise 'gives people something to look forward to', with another participant commenting that 'the concerts bring people together' and another responding 'we're understanding through the kids' (interview with group 5). It is clear that the schools and the community centre are anchor points for many participants and the events that have taken place thus far have been received positively by those who mentioned their attendance during interview. These early events may have helped to shape participants' aspirations for a closer community, including increased togetherness amongst the children and a decrease in bullying.

The interviews ended by asking participants if they would be interested in being part of a sub-committee in order to help the research group shape future evaluations. Most participants declined with one commenting, 'maybe when I know a bit more about it. At the moment I don't know enough but if I knew more about it' (interview with group 1). Of the seven groups asked a total of four participants agreed to be contacted about the sub-committee.



Brief Summary of Workshops 3 And 4

The last two sessions held in the schools were of a slightly different nature due to the involvement of young participants. The drawing workshops in the schools held a dual purpose, not only did they allow young participants to respond to questions about Big Noise in a manner that was meaningful to them but it also allowed us to use the resources we have from the DCCS (several experienced facilitators) to encourage the children and supervise them while we interviewed the parents/guardians. The majority of parents/guardians engaged in the evaluation activities but many felt it challenging to consider future evaluations and how these might be shaped - it is likely that this is partly due to the fact that this work was being undertaken at an early stage of the project, when awareness of Big Noise Douglas was not fully embedded yet. This knowledge is beneficial in terms of moving forward with the project and engaging with the sub-committee of parents/guardians.

Furthermore, it was beneficial for us to interact with the children that were part of the programme, as well as their siblings. Through the drawing workshop their knowledge of Big Noise Douglas was assessed as well as the impact that the centre has had on the children so far. This can be compared to the somewhat narrower and varied experience of the parents and guardians. It is clear that as well as the great efforts made by Big Noise Douglas to introduce themselves to the community, children have had a strong influence on their parents'/guardians' knowledge and impression of Big Noise Douglas.



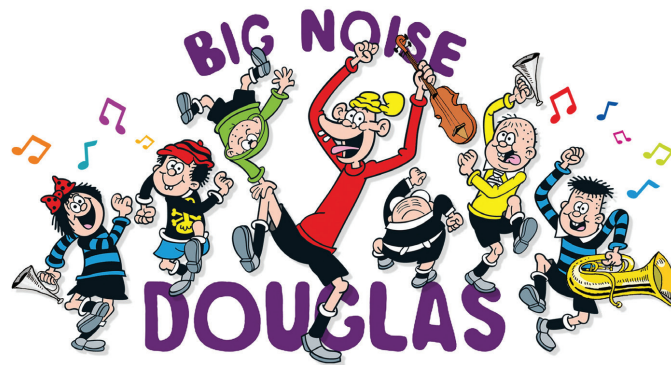
FINAL ANALYSIS

Benefits, challenges and learning for future events

The first workshop invited over 90 participants via email including partners from Dundee City Council, Optimistic Sound, Gannochy Trust, Douglas Primary schools, as well as health care and education providers and members of local initiatives and charities. 200 Posters and flyers (see Figure 35) were distributed in Douglas at Claypotts Castle Primary, St Pius X RC Primary, and the Douglas Community Centre (where Big Noise Douglas are based). 14 participants attended this workshop. All participants were from a targeted list (a contact list collated with help from Big Noise Douglas, Sistema Scotland, Creative Dundee, and other local professionals). There were no attendees as a result of the 200 flyers or posters sent out in Douglas. The biggest challenge faced during this first event was getting parents/guardians and Douglas community members who did not work for the council or a local initiative to attend an event outside of Douglas. A minibus was hired to provide transport for participants from Douglas and flyers and posters designed in the DCCS were distributed in Douglas in order to garner interest. Despite this no parents/guardians or community members attended. This may have been due to a number of factors: the date and time of the event (midweek in the morning); the time it took to initially liaise with the schools in order to distribute the flyers in an appropriate amount of time before the event (as relationships with the two schools were still being established); an assumed level of knowledge that parents/guardians had about Big Noise Douglas – later events in the two schools showed that generally parents/guardians had a limited knowledge of Big Noise Douglas and it was also advised that this group were more likely to participate in events that their children were attending.

A major benefit of the first workshop was observing adult participants responded to drawing workshops as a research method. Positive feedback was received early on and the music/rhythm exercises that the Big Noise Douglas team got everyone to participate in helped to ease participants in to the workshop. They also seemed to gel well in their drawing workshop groups, which allowed for healthy debate and discussion during the final hour of the workshop. During this hour participants added to each other's suggestions and appeared supportive and responsive to each other's comments and ideas. This allowed the project to continue with this mixed methodology, catering it to suit different workshops designed for different groups of participants.

The second workshop, with the Big Noise Douglas team, allowed insight into some of the challenges faced in the early stages of opening a new Big Noise centre and how this fed into many of the participants' hopes and aspirations for Douglas. The open discussion at the end of the workshop led to a number of different suggestions for future



The Bash Street Kids - A Beano Studios Product © D.C. Thomson & Co. Ltd 2017.

DO YOU LIVE AND WORK IN DOUGLAS?

ARE YOU INTERESTED IN WHAT IS HAPPENING LOCALLY?

DO YOUR CHILDREN ATTEND ST PIUS OR CLAYPOTTS CASTLE PRIMARY?

**IF YOU CAN ANSWER "YES" TO ANY OF THESE QUESTIONS
THEN WE WANT TO HEAR FROM YOU!**

Understanding how Big Noise works and what difference it is making is important... but there are so many questions we could ask... we want to find out the questions that are important to you. The University of Dundee is hosting an exciting event at the Dundee Comics Creative Space (DCCS) to get everyone thinking and talking about what these questions are and we would love you to join us! There will be drinks and sandwiches, as well as performances by the Big Noise musicians. The idea is to have a bit of fun, get creative, and help to us to shape the future of Big Noise! DCCS is the perfect place for this and to make sure everyone can get there (where you will be greeted by Banana Man and Dennis the Menace) there will be a free bus to and from Douglas on the day.

**Dundee Comics Creative Space
10.30am-12.30pm
Tuesday 5th December 2017
Further details overleaf**



DCCS Characters © University of Dundee.
Drawn by Letty Wilson

Figure 35 – Flyer For The 5th December Event Held In DCCS.

evaluations (outlined in bullet points in the workshop 2 section). These suggestions were very useful, but a couple of challenges were raised. The first challenge being that some methods of assessment suggested by participants may present too many variables and it would be unclear whether any impact noted was due to the work being done by Big Noise Douglas within the community or to other unrecorded or unknown factors. The second challenge was voiced by a participant in terms of what they would like to see assessed in future evaluations (Big Noise Douglas's impact on the growth and transformation of a child) and the ways in which this might be assessed. Some of this work has been addressed by the GCPH in other centres and so will not be replicated in future evaluations of Big Noise Douglas. Other elements of such a study may be too difficult to formulate at this early stage but do merit further discussion with participants and project team members. The parameters of the project for the next 3-5 years will be outlined in a research bid that is currently being written by Dr Laura Findlay, Professors Chris Murray and Divya Jindal Snape, as well as other members of staff at the University of Dundee and Sistema Scotland.

An early challenge faced in organising the two school workshops was in liaising with the schools and trying to find a date in their busy schedules, however, once a relationship was established with key staff members within the schools the scheduling of the events fell into place very quickly and the staff were extremely helpful with their time and advice in running an after-school event. Staff at both schools advised that in order to discuss future evaluations with parents/guardians an after-school event may be something that parents/guardians were more likely to attend, especially if the children were involved. This was an extremely helpful perspective and as one of our methods included drawing workshops we felt this was appropriate to the different age groups that would be in attendance.

Once the invites were sent out there was the practical challenge of keeping track of the number of attendees. Both schools advised that not all parents/guardians would return RSVP slips to the school as requested and that due to busy schedules some may simply turn up on the day. Unknown and additional numbers were planned for as much as possible by putting out a call for extra facilitators and audio-recorders. The after-school workshop in Claypotts Castle primary was the largest of all the workshops held and helped to prepare the team for any large events that may run in the future. Leading up to the two workshops many parents/guardians did submit the RSVP slips attached to the bottom of the invites that were sent out but the numbers on the day were very different to what the team had on paper. Further to this some attendees left early due to other commitments, some arrived late once the event had already begun, and others participated in some exercises but not others, as well as some parents/guardians declining to come to the breakaway area to discuss Big Noise Douglas. This has meant that the data for interviews is entirely qualitative and in future events, if quantitative data is required, it will be necessary to embed measures to meet these challenges.

One major benefit of the two school workshops was getting access to parents/guardians and gathering their opinions on Big Noise Douglas. As mentioned earlier in the report they were invited to the 5th December event in the DCCS but it is clear that holding events in the community that also involve the children was the

most effective way of gathering data from this valuable group. Unfortunately the preliminary stage of the project there was no engagement with deaf children or their parents/guardians, although attempts were made and support was put in place with help from Gillian Baxter at Claypotts Castle Primary. An interpreter was present at both the 5th December event and the Claypotts Castle primary workshop in case they were required but no deaf participants attended. Preliminary discussions have been held with staff from Claypotts Castle primary in order to engage with this group in the future.



CONCLUSION AND NEXT STEPS

The primary aim of the current project was to carry out some preliminary work to engage with stakeholders and community members in order to explore ideas around participatory evaluation and to ascertain what stakeholders and community members wanted from an evaluation and what their expectations were for Big Noise Douglas. Below is a summary of key expectations from each group as well as some observations regarding which of these expectations were shared and which were different.

Key expectations:

Stakeholders

The stakeholders communicated that they hoped Big Noise Douglas would help to bring about a stronger sense of community and that both children and families would have a sense of pride at their child's involvement in Big Noise. It was also hoped that Big Noise Douglas would provide the children involved with a greater set of opportunities in life by offering them confidence and a set of life skills that will stay with them throughout their development and help them to face any challenges they may experience in the future. Overall, it was felt that the musical aspect to Big Noise was incidental and that the main goal was to give children a sense of worth by engaging them in fun and creative endeavours and instilling in them a sense of belonging – something that could be scaled up into a transferable and nationwide model. When asked specifically about future evaluations of Big Noise Douglas community was an important aspect for all participants. It was strongly felt that families in Douglas, as well as community members, should be involved in shaping future evaluations in a meaningful way and that community, rather than individual experience, should be a focus. This idea of community was broadened to incorporate groups across Dundee with an aim to share practice.

Big Noise Douglas Team

The Big Noise Douglas team strongly communicated their hope that the centre would help to transform the children and the community. They discussed that this could be tracked in a number of ways by working with other groups, to share data as well as practice, and ensure research was neither repeated nor invasive. They commented that transformation could be assessed by tracking parental engagement, local social care and crime statistics, as well both cognitive (eg. to evaluate focus and retention) and physical changes (eg. dexterity tests) in the Big Noise children. The Big Noise Douglas Team's suggestions were very specific due to their inside knowledge and experience in setting up and working in the centre.

Parents/Guardians

Parents/Guardians reported the children's enthusiasm for Big Noise Douglas and it was clear that many of the participants in this group learnt about Big Noise through their children. For this reason, and due to the programme being in its very early stages, participants found it challenging to directly speak to specific expectations they had for the future of the Douglas centre and future evaluations and found it easier to discuss this in terms of their hopes for a stronger sense of community in Douglas.

Different perspectives across groups

All groups communicated their desire for a stronger sense of community and hoped that Big Noise Douglas would aid in fostering this. Participants with a close connection to Douglas (either through employment, residence, or school catchment area) offered specific observations of a lack of optimism and community spirit in the area and some commented on bullying and the perceived threat of violence as potential reasons for this. At the parents/guardians workshop it was also noted that some participants discussed their perception of a previous lack of investment in the area both in terms of funding and community involvement. During the stakeholders workshop it was hoped that Big Noise Douglas would be able to exhibit to the community their investment in the area and their commitment to change through community participation.

Early impacts:

Stakeholders

The stakeholders workshop made clear that, where this group were concerned, Sistema Scotland had effectively communicated some of their aims in setting up the different Big Noise centres. Despite the differing levels of knowledge that participants had of Big Noise in general they all communicated strongly that their first impressions were 'community' and 'fun' (100%) with 'family' and 'chances' (also interpreted as opportunity) coming in a close second (67%). This was a positive start to the workshop and indicated that despite the Douglas centre's short time in Dundee their aims and ethos were understood and felt strongly by the participants in attendance.

Parents/Guardians

It was clear from discussions with parents/guardians at the two school workshops that their knowledge of Big Noise Douglas was mostly gleaned via the children participating in the programme, although a couple of parents/guardians did mention reading about the programme in the paper or being invited to join in activities in the community centre (p.18). The strongest impact discussed during interviews with this group was the children's enthusiasm for Big Noise Douglas and the way that it had changed some of the children's behaviour at home. As cited earlier in the report (p.18) the programme appears to have a calming effect on some of the children with one participant commenting that their child appears more relaxed and another that their

children share songs they have learnt from the different groups they attend at nursery and primary respectively.

Children

One of the most striking early impacts was the enthusiasm the children had for the Big Noise programme. This was felt most keenly when the children were asked to draw their favourite thing about Big Noise Douglas so far. Of the 40 drawings collected for this exercise 43% depicted instruments and 28% depicted singing, with Big Noise staff being the third most popular response (see Table 4). Children also spoke excitedly of learning about their instruments and building a paper instrument. They were also concerned with depicting detail in their drawings of the instruments. The children's connection to the instruments and their ownership of them was a common theme in the transcribed discussions and the drawings collected. It was considered that perhaps the children's involvement in both building and learning about their paper instruments helped to spark their interest as well as the excitement they and their parents/guardians communicated regarding their upcoming ownership of real string instruments.

Next steps

As discussed above community was a strong focus and theme at all of the workshops. The participatory methodology that was devised in the early stages of this project will now be expanded to include other groups and initiatives as well as a sub-committee involving community members alongside partners and stakeholders. Different creative and participatory methodologies will be tested with the sub-committee helping to shape the methodologies and practices that will ultimately be used to evaluate the Big Noise Douglas centre. As well as continuing to develop drawing workshops, the team will partner with different initiatives and disciplines across the University of Dundee and beyond to incorporate different methods into the evaluation – potentially this would include filmmaking, mapmaking, podcasting, as well as other participatory forms. After interviewing the parents/guardians at the workshops held in both primary schools it is evident that many of the participants feel engaged and inspired by the project, and share some of its aspirations, but it is also clear that many do not fully understand the goals or potential of the project. The inclusion of a sub-committee of parents/guardians is a key aspect that will hopefully help to add to their knowledge of the Big Noise programme as well as the project and will in turn benefit the project due to the local knowledge of parents/guardians and their link to their child's experience of the programme, as well as the potential to comment on the community experience. Partners and stakeholders also commented that it would be useful to devise a method of getting feedback on the outputs from the preliminary research conducted (this report and a comic about the preliminary research in Douglas) and assess the impact they have had on families, Douglas, and the wider community. This would also partly feed into the transformative element that the Big Noise Douglas team communicated as a potential focus for evaluation during their workshop. This has already been discussed and feedback forms or a comic launch event are two potential methods that the team can collect feedback with from some of the groups listed

above. Furthermore, the drawings and feedback gathered through the events could be returned to across a range of workshops, tracing how ways of thinking about and representing the experience of engaging with Big Noise Douglas changes over time. This is a question of scale, however, there is enough evidence to point towards next steps, including the development of a research grant application to the ESRC or AHRC, written in collaboration with Sistema Scotland and the University of Dundee. This bid, to be developed between May and September, 2018, would seek to deploy a similar methodology to this short project, expanding it significantly and allowing for scope to produce even more meaningful findings.



Artwork by Katie Quinn.



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